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MAPLE SUGAR HARVEST
By HORATIO WALKER, R.C.A.
COURTESY OF R. S. McLAUGHLIN

• CANADIAN • LANDSCAPE • PAINTERS

•
By ALBERT H. ROBSON



*With 75 illustrations
in full colour.*

• THE RYERSON PRESS \ TORONTO •

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FOREWORD



IN the comparatively short period of its existence landscape painting in Canada has a history of achievement and romance paralleling the commercial development of the country. It is a history so short in years that the pioneers almost tread on the threshold of to-day. Our two notable early painters, Kane and Krieghoff, date no farther back than the middle of the last century, and, in the intervening years, we can trace the rapid growth to a relatively large group of artists, the formation of art societies, the period of marked development in technical achievement, and with the beginning of this century a definite striving for a more distinctively Canadian note in landscape painting.

It is the purpose of this book to present to the readers an outline of the history of our Canadian Landscape Art, with the hope that it may convey, mainly through illustration, more familiarity with the works of our painters and stimulate a keener interest. It is not intended as a critical analysis but rather as an interpretative appreciation, as far as possible without imposing my own preferences and prejudices.

The picturesque and interesting Province of Quebec, with its background of early settlement, was, in the natural order of evolution, the first to develop an art consciousness. Native French Canadian craftsmen displayed artistry approaching genius in the arts of figure-painting, wood carving and architecture, but landscape painting, in those early days, did not rise to a place of importance. The more accomplished of the early Quebec artists were busily employed in the production of decorations for the Church, and do not come under consideration in discussing landscape art.

The work of the earlier painters is judged in relation to the standards, or fashion of their own day, for after all this "time spirit" cannot be

over-emphasized. It is only the occasional genius that takes a halting step ahead of his time, a step that ultimately brings him immortal fame as an important figure in the history of art. Such figures are scattered sparingly through the centuries. The vast majority of artists must be satisfied to be able or distinguished exponents of the school of their time, and, in some instances, a quality entirely detached from the aesthetic gives their work a place of lasting importance in their own country. I feel personally that we owe to our pioneers in art, as in other fields of endeavour, a sincere debt of gratitude for the solid foundations they laid with such courage and integrity.

The second period in the development of Canadian painting shows a remarkable advance in technical and aesthetic standards, and marks a broadening of viewpoint and an expanding of the boundaries of art expression. The influence of the English water-colour school of painting, which had for a score of years dominated Canadian art, was slowly superseded by the influence of European art movements. The ambitious and talented Canadian youth journeyed to France, Holland, Spain and Italy for a period of intensive art training, and the return of these artists made a definite change in the character of Canadian painting. Profound appreciation must be extended to this group, who worked so diligently for the cultural advancement of our country and produced paintings of marked distinction and high artistic merit.

As to the present generation of painters, it would indeed need a bold spirit to anticipate the verdict of posterity. Nevertheless, I believe that in the artists of to-day, Canada has a school of Canadian painters, rapidly growing in proportions and importance. We are fortunate in that the extreme of European modernism has had little influence on our art. The most modern of our Canadian landscape painters have retained a sanity of viewpoint and a sincerity of purpose that entirely precludes them from the accusation of "Modernists" in the Continental sense. The "Modern" Canadian painting might be analysed as having a strong decorative tendency, a desire to summarize and eliminate distracting detail, and a search for the elemental facts and

underlying truths of characterization. This simple formula cannot by any stretch of the imagination be considered "extreme." I do not claim that everything painted to-day is of importance. We have in abundance the feeble imitation, but many canvases have been produced of amazing interpretative power and beauty and, after all, our chief interest should be in the art of our own time.

Our need of to-day is more artists who will interpret the Canadian landscape through their own eyes, using their own creative faculty. We need more designers who will use motives indigenous to our own soil, and by their creative impulse produce from them works that are both personal and native. This does not argue an ignorance of the history and traditions of the past, but a disparagement of unimaginative and commonplace imitation.

We need also a livelier interest and understanding of the importance of art, not only for cultural and intellectual pleasure, but as a vital factor in our commercial expansion and national development. In the consideration of this last statement it is well to remember that every article of common utility or decoration starts, at its conception, as an art problem. It becomes, of necessity, a question of form, colour, design or pattern, and just in so far as the elements of beauty of form and colour have been incorporated in the product, to that extent will it appeal to the human eye. Other qualities being reasonably equal, the appeal of design and colour are overwhelming factors in the success or failure of a product.

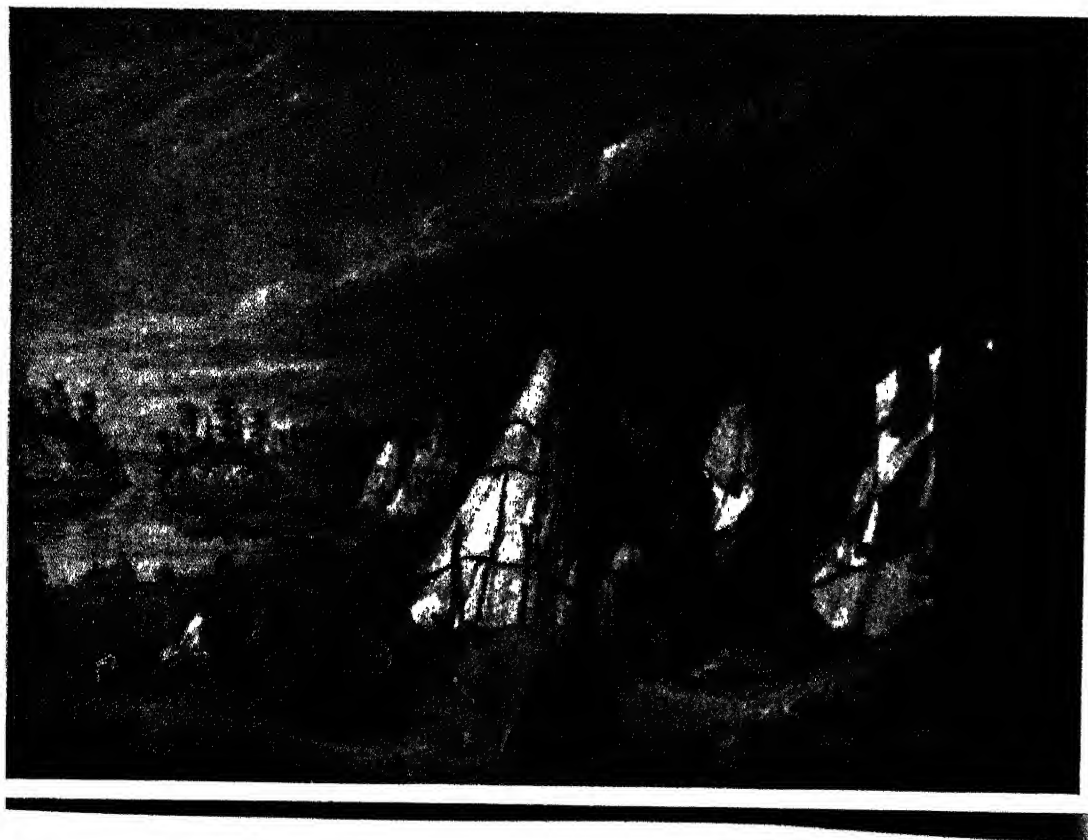
This being true, a national art consciousness becomes important to our commercial development. And it is just here that one might speculate a little as to what would happen if a Canadian art movement reflected through our manufactured products. We would have jewellery, textiles, pottery, leather goods and numerous articles of utility and decorative use of distinct originality and character which would in itself open a world market for our products. Tourists in search of something "Canadian" to take home would not be driven to the necessity of limiting their purchase to a pair of fur-trimmed moccasins. The

European countries, with their background of art expression, have manufactured products reflecting their art traditions which give a significance and national note to their wares. It would seem, then, that our commercial progress is to a very considerable extent dependent on the ability of our artists to create a Canadian school of painting that will form a background for an art tradition and "style."

Canadians may well be proud of the progress and attainments of our painters. We have a vital and vigorous landscape art that compares favourably with the contemporary work of other countries, and an intelligent and sympathetic appreciation would benefit alike our art and our national progress.

A. H. R.





AN INDIAN ENCAMPMENT
ON LAKE HURON

By PAUL KANE, 1810-1871

COURTESY OF THE ART GALLERY OF
TORONTO.

●

The wealth of intimate detail concerning the life of the Indians, recorded in Paul Kane's canvases, gives them a unique and interesting place in Canadian painting. This excellent example of his work shows vividly the construction of the tepee, the birch-bark canoes, the squaw pounding maize and the life and character of an Indian camp in the days of this pioneer artist.

CHAPTER I



TWO PIONEER PAINTERS

“THERE is a solemn grandeur, a sublimity, in Canadian scenery, not to be met with in any other quarter of the globe,” so wrote Frederick Tolfrey, an officer in the service of His Most Gracious Majesty George III, who landed at Quebec in 1816. When Tolfrey penned this ardent tribute to the Canadian landscape, our forefathers were too actively engrossed in the struggle for material existence to give any thought to the art whose function it is to depict this grandeur and beauty on canvas. The War of 1812 had left its aftermath of readjustments. The west was still a virgin wilderness, Upper Canada had but a meagre population of early settlers, and Lower Canada, having passed through a century of conflict, was slowly habituating itself to British rule, although it still clung to the feudal system of land ownership. Canada, politically and commercially, was in its formative period and some years were yet to pass before the first professional landscape painter opened a studio in the country.

Interesting drawings and paintings, however, were made in Canada from the very beginnings of settlement. Among the early Jesuit Fathers considerable artistic talent existed which was put to good use in the painting of decorations for their churches. Father André Perron made numerous sketches in and around Quebec between 1660 and 1673, and a Récollet priest, François Luc, made a number of paintings in Canada before his death, in 1685. Father Hennepin left some pictorial records, among others the first drawing of Niagara Falls, and Hughes Pommier, who died in France in 1686, painted a number of pictures in this new country. This is but a fragment of the list of those who sketched and painted in Quebec in the early days, and the inexplicable urge to draw and depict, born with some men, was fruitful of a mass of pictorial documents which illuminate the early history of our country.

A long list of army officers and cultured settlers added their quota of Canadian pictures, many of which have undoubted historical value. Captain Hervey Smith, aide-de-camp to General Wolfe, Vice-Admiral Saunders, Richard Short and Thomas Patten all made fascinating, if somewhat topographical, drawings in Quebec and its environs. The pictures by this group were engraved on copper in 1759-1761, and supplement the chronicles of our historians with a vivid pictorial panorama of events and scenes at the time of the great conflict for the supremacy of North America. The following year, 1762, engravings were made from drawings by Captain Inse, the 36th Regiment, of scenes in the neighbourhood of Louisburg. A few years later, 1768, six views of American waterfalls were engraved on steel, dedicated to General Sir Jeffrey Amherst, K.C.B. The original drawings for these were made by Captain Thomas Davies, an officer in the Royal Artillery Regiment. A series of maritime views were produced in aquatint by J. F. W. Des Barres in 1778-80. Captain James Peachey resided in Canada for about ten years and made a number of interesting drawings and water-colours in the eighties and nineties. Undoubtedly many drawings, water-colours and quaint pictorial maps were made in Canada, by talented amateurs, before the close of the eighteenth century.

The first native painter in Canada was de Beaucourt, son of Chevalier de Beaucourt, military engineer under Count Frontenac, and for a time Governor of Montreal. This first Canadian artist was born in 1733 and early showing a talent for drawing, his father sent him to France for a time to study painting. On his return to Canada, he most probably found employment painting for the church, work at which he had as contemporaries some of the talented Jesuit priests. The unsettled conditions following the conquest of Canada drove de Beaucourt abroad, and he settled and worked for years in Russia; he returned to Canada and died in the beginning of the last century.

A native Quebec artist, the Honourable Joseph Légaré, born in 1789, requires more than passing mention. Absolutely self-taught, for he never went abroad to study, Légaré spent the early part of his career



EARLY TRADING WITH THE INDIANS

By CORNELIUS KRIEGHOFF, 1812-1872
COURTESY OF THE LATE THOMAS
JENKINS.

●

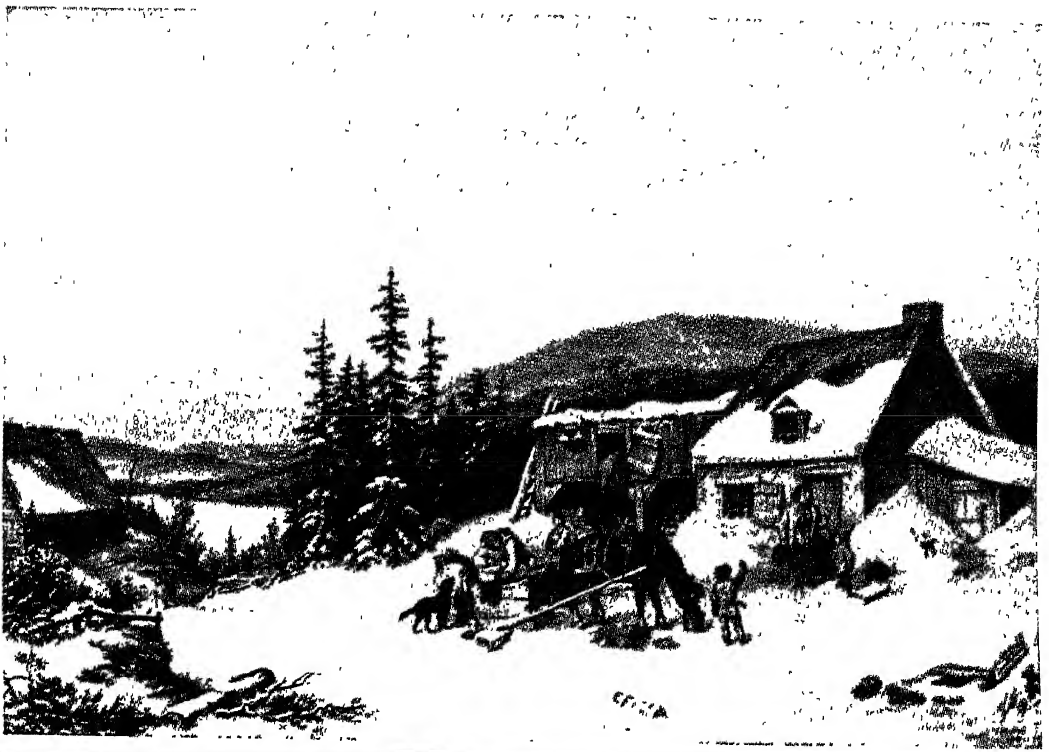
This is one of Krieghoff's canvases in which he painted the summer landscape (with figures) and while it does not present the fund of local detail and quaint humour found in many of his other works it is at least typical of the work of this early painter.

copying the works of old masters and succeeded in securing orders for these pictures, many of which still adorn the churches in the Province of Quebec. Aside from his work done for the Church, he painted portraits, historical pictures and some landscapes. The brush of Légaré produced pictorial records of some of the great misfortunes suffered by Quebec; pictures of the great cholera plague of 1832, when 3,440 died in a few months, the fire of St. Roch, on May 1, 1845, which destroyed 1,630 houses; and in June of the same year the fire of St. Jean-Baptiste in which 1,350 families were left homeless; and the great landslide at the Citadel, Quebec. Some of his canvases, which are perhaps artistically more interesting, depict scenes of Indian and French-Canadian life and a few landscapes.

But Légaré was an interesting personage in politics as well as in art; a contemporary of the great Papineau, he took a prominent part in the political struggles of his day. One of the leading radicals in 1837, he was arrested and only regained his liberty by the intervention of the Church authorities, who held him in great esteem. In 1849 he was again an active figure in the political unrest of the time, stones were thrown at him in the streets, the windows of his house were broken, but that his prestige was not diminished is proven by the fact that, in 1855, a few months before his death, he was elected a member of the Legislative Assembly for Lower Canada.

Two other native-born Quebec artists who studied abroad and returned to paint in their own country were Antoine Plamondon (1802-1895), and Théophile Hamel (1814-1870). Both painted portraits and church decorations.

It might be claimed that the work of these early art pioneers forms the primitive background of Canadian art, but the landscape paintings did not approach the standards of professional work, and as the more accomplished of the early Quebec artists were busily employed in the field of portrait painting, and in the production of decorations for the Church, they do not occupy a place of importance in the field of landscape art.



THE HABITANT FARM

By CORNELIUS KRIEGHOFF, 1812-1872

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.

●
This is one of Krieghoff's more important canvases and illustrates his keen insight into the little details of incident and local character. The open bake-oven by the door, the well in the foreground, the type of sleigh and hayloft, the costumes and the various occupations of the people in the picture are the elements of human interest that give this pioneer painter's work importance to-day.

With the growing popularity of illustrated travel books in England in the early part of the nineteenth century, a number of artists toured Canada, gathering pictorial material, and some of the local amateurs added their contributions to book illustrations, early lithographs and aquatints. George Heriot, Deputy Postmaster-General of British North America, made a number of excellent and fascinating pictures for his book *Travels Through the Canadas*, 1807. Colonel J. P. Cockburn, who served in Canada from 1823-36, made numerous water-colours and published several series of lithographs of Canadian scenery. R. A. Sproule made a set of views of Montreal, which were published in that city in 1830. As early as 1833 Captain Bade made drawings of Great Slave Lake, and in the forties Captain H. Warre made a series of topographical pictures, covering the territory from Fort Garry to Vancouver, which were reproduced by lithography. Coke Smyth's coloured drawings, made to illustrate *Sketches in the Canadas*, 1832, depict places and scenes between Quebec and Niagara. The military operations during the rebellion of 1837 formed the subject for a series of drawings by Lord Charles Beauclerk, who was a captain in the Royal Regiment. These pictures were lithographed in colour in 1840. W. S. Hunter, junior, made a great many drawings of the Eastern Townships and Ottawa Valley, which were lithographed in colour, and Thomas Pye produced a series of Gaspé views. Such names as John Lambert, J. Duncan, George H. Smillie, R. S. M. Bouchette, George Bourne, John Murray, D. Serres, A. Kollner, Alexander Russell, W. J. Bennett, William Hickman, and W. H. Bartlett, are all important to the collector of early Canadian prints. W. H. Bartlett, who toured Canada from the Maritimes to Western Ontario sometime about the thirties, made more than a hundred sketches which were later engraved on steel and published in book form. These drawings of Bartlett's form an extensive record of places and scenes of that time; all reveal fine craftsmanship, and most of them are of considerable historical interest. He could not, however, be considered in any sense a Canadian artist, but as one of the more prominent "birds of passage."

Paul Kane is frequently referred to as the first native-born Canadian artist in Upper Canada, and certain credence is lent to this idea by the fact that Kane himself referred to Little York as his native village. He was, however, as a matter of record, born in Mallow, County of Cork, Ireland, in 1810, where his father, an Englishman by birth, had settled after his honourable discharge from the Army. The Kane family came to Upper Canada and settled at York, in 1818 or 1819, when Paul was a boy of eight or nine years of age. Indians were a familiar sight in the little town of somewhat less than two thousand inhabitants; game was plentiful in the forest surrounding the settlement, and the sound of the duck hunters' guns echoed from the reedy shores of the bay. Some idea of the close proximity of primeval conditions might perhaps be better visualized by recalling that, in 1818, the government went through the formalities of buying from the Mississauga Indians a tract of some four thousand square miles to open up for settlement. Part of the land purchased is now incorporated in the counties of Victoria, Haliburton, Muskoka and Peterborough, the western boundary of which was only a matter of forty or fifty miles from the town of York. Francis Hall, an English officer who visited York in 1816, left this unflattering picture of the town: ". . . to a stranger it presents little more than about one hundred wooden houses, several conveniently and even elegantly built, and I think one or perhaps two of brick." Paul Kane attended the Home District Grammar School in his new surroundings, and it is recorded that he was not a very diligent student. He was more keenly interested in the wild life of the new country, and fraternized with the Indian boys round the village. He had a natural talent for drawing, and early in life nourished the ambition to devote "such talents as he possessed to the painting of a series of pictures illustrative of the North American Indians and scenery." It is difficult to understand why this youth should have had this urge to paint, when all around him were engaged in barter, land speculation or the establishing of homesteads.

"Muddy York" offered scant opportunity for his artistic development. There was little time for the consideration of the fine arts in this

rapidly-growing frontier community. That Kane did, however, manage to acquire some proficiency in the art of painting is evident from the fact that he secured commissions to paint some portraits in the early thirties. It is also recorded that Kane was one of the exhibitors at an exhibition of paintings held in the Old Parliament Buildings on Front Street in 1834, the same year that the capital of Upper Canada was incorporated as a city and its name changed to Toronto. This exhibition was held under the auspices of the Society of Artists and Amateurs, an organization formed for the lofty purpose of "giving greater means and facilities for the study of fine arts, being convinced how highly their cultivation will contribute to the reputation, character and dignity of the province." One of the active figures in the arrangements for this exhibition was John G. Howard, an English architect who had arrived in Canada in 1832. In later years this same Howard made the magnificent gift to Toronto of High Park, where his old home still stands.

This early art organization lay dormant for thirteen years, when it was revived under the name of The Toronto Society of Arts with much the same personnel. It held two more exhibitions in 1847 and 1848, then ceased to exist. Mr. John G. Howard, who was Vice-President and Treasurer, wrote: "The Society was so badly patronized that my being Treasurer, I had to pay £35 out of my own pocket." If these early art exhibitions lacked public support, they did not lack exhibitors. The catalogue of the show held in 1847 contains 386 exhibits made up mostly of architectural designs, some loaned pictures, and a number of paintings and drawings by local talent. Portraits were particularly numerous in the exhibition, and we find among the exhibitors G. T. Berthon, one of the most important of our early portrait painters. Many of the pictures were frankly marked copies, and interspersed were such delightful tit-bits as "Bouquet of Family Hair," "Boquet of Wax Flowers," "Falls of Niagara—A Camera Lucida Sketch," "The Bachelor's Breakfast, by a Lady Amateur," "The Stray Kitten (copy)," and numbers of sketches and copies credited in the catalogue with delightful indefiniteness to "Lady Amateurs." While these early exhibitions are not lacking in historical interest, from the standpoint



THE DEAD STAG

By CORNELIUS KRIEGHOFF, 1812-1872

COURTESY OF THE ART GALLERY OF
TORONTO.

●
The dead stag, the blanket-coated hunters coming over the hill at the left and even the dog in the distance illustrate something of the graphic quality that Krieghoff put into his pictures. Krieghoff's paintings are records of incidents in the life of the habitant of his day.

of the art of painting they must be considered as distinctly amateur shows.

Mrs. Anna Jameson, wife of the Vice-Chancellor of King's College, commenting on the lack of culture in Toronto, in 1836, writes: "If the sympathy for literature and science be small, that for music is less. Owing to the exertions of an intelligent musician here, some voices have been so far drilled that the Psalms and Anthems at church are very tolerably performed; but this gentleman receives so little general encouragement that he is at this moment preparing to go over to the United States." But the truth is that the citizens of Toronto had other things to worry about; trouble was brewing, discontent and distrust were in the air, reformers were clamouring for radical changes and active rebellion was but a few months away. Paul Kane, now twenty-six years old, went to the United States, with the idea of improving his natural talent as a painter. The United States, in that period of its history, offered little opportunity for an artist who respected his art, and in 1841 he managed to get to Europe, where he spent four years of travel and study. Kane returned to Toronto, in 1845, after an absence of nine years and was greatly impressed with the changes that had taken place. The Rebellion of '37 was an event of the past; Responsible government, the cause of such tumult and trouble, was definitely established; Upper Canada was entering upon a period of rapid expansion, and the city had grown to a population of about twenty thousand.

It seems clear that the youthful ambitions of Kane had become his definite and determined objective in life, for he lost no time in making sketches of Indian life. In 1845, the same year that he returned, he made a trip as far as Sault Ste. Marie, and the following year, as guest of the Hudson's Bay Company, started on his longer expedition across the continent. In the course of almost two years he travelled thousands of miles by canoe, horseback and snow-shoe, making his way to the Pacific Coast and back.

The buffalo were still running on the plains, the costume and habits of the western Indian were still untouched by contact with civilization,

when Kane made this difficult and adventurous trip. He returned to Toronto with a large number of sketches and notes, the results of the first recorded sketching trip by a Canadian artist.

Sir George Simpson, Governor of the Hudson's Bay Company, had given him a commission for a dozen paintings of savage life—buffalo hunts, Indian camps, councils, feasts, dances or whatever he might consider most significant and interesting. The Legislature of Upper Canada also gave him a commission for twelve paintings for which they paid £500. His most generous patron, however, was the Hon. George W. Allan, for whom he completed one hundred paintings, which were afterward bought by Sir Edmund Osler and presented to the University of Toronto, a unique and priceless record of aboriginal life in Canada.

This important collection is now in the Royal Ontario Museum, Toronto, where the public have a much better opportunity of seeing them than they had in the University corridors.

Paul Kane supplemented his paintings by writing a graphic description of his experiences in his book *Wanderings of an Artist among the Indians of North America*, now one of the rare items of Canadiana. It was first published in England, in 1859, and Kane went to London to supervise the reproductions of his paintings used as illustrations for the book. A French edition was issued in 1861, followed by a Danish edition in 1863.

Kane's paintings have greater historical and ethnological value than intrinsic artistic merit. Judged by the standards of to-day, his paintings lack light and colour; they are painted in the conventional brown tones of the European art of his day. But it is obviously unfair to judge his work by the standards of landscape painting of to-day. He belongs definitely to his own time, and a more reasonable comparison might be made by considering his work and that of George Catlin, his contemporary. Catlin was doing work for the United States which precisely paralleled Kane's efforts. He produced more canvases and wrote more books than Kane did. He was of the showman type, and toured with exhibitions of his paintings which portray the faults of exaggeration of statement common to the showman. Whatever one

may think of the artistic value of Kane's work, it stands immeasurably superior, both as art and an ethnological record, to the work of his United States contemporary. Moreover, he was the first artist to make an important contribution to Canadian painting. Kane spent all his later years in Canada and died in Toronto in 1871; Catlin outlived him by one year.

About the time that Kane was busily engaged sketching in the far west, Cornelius Krieghoff opened a studio in Toronto. Krieghoff was born in Dusseldorf, Saxony, about the end of the Napoleonic wars, probably 1812, and was the eldest son of John Krieghoff, a manufacturer of wallpaper. He spent part of his early youth at Mainburg Castle, Schwienfurth, Bavaria, and was trained as a professional musician. Krieghoff received a broad cultural education aside from music. He studied painting, modern languages and science in Rotterdam, and later spent several years travelling through Europe on foot, playing whenever he could get an engagement, or painting when he could find a purchaser, but always pursuing his other studies in science and modern languages.

Kriehoff came to America in his early twenties, and for a time tramped through the Southern States earning a scanty living as a wandering musician and a collector of rare plants for a German University. He joined the United States Army of invasion against the unfortunate Seminole Indians in the Everglades of Florida, and made numerous sketches of that historical event. At the close of the war he resigned from the army and opened a studio in Rochester, where he completed a series of pictures of that sanguinary conflict for the United States Government. Somewhere round the age of thirty-five he moved to Toronto, where his brother Ernest was living, and opened a studio for a short time. He exhibited three canvases at the Toronto Society of Arts Exhibition, in 1847, a portrait, a genre picture entitled "The Gentlemen and Beggar" and "The Confession" (marked, a copy). Finding little to interest him in Toronto he went to Montreal, where his keen eye immediately saw the picturesque possibilities in the habitant life.



IN THE LAURENTIANS

By OTTO R. JACOBI, 1812-1901

COURTESY OF THE LATE THOMAS
JENKINS.



One of the more important of Jacobi's water-colours, this picture is typical of his colour and technique at his best period, and shows his unquestionable ability in the handling of this medium.

He lived for several years in Montreal and, in 1848, completed a series of four paintings of Canadian subjects which he had lithographed in Germany and dedicated to Lord Elgin. Subscriptions were taken for these prints at several guineas a set, and Krieghoff made two or three thousand dollars by this publishing venture. Encouraged by this success he married a French-Canadian girl in 1849 and in 1853, he moved, with his family, to Quebec, where he enjoyed a successful career as a painter.

The scenery and rural life round Quebec made a strong appeal to Krieghoff and his prolific brush produced a great number of canvases of quaint and interesting incidents in the life of the habitants and Indians. He seems to have had a distinct preference for winter subjects, and the majority of his pictures were of the snow-laden landscape with some lively and human incident of rural life. His keenly analytical mind probably realized that this was the most picturesque and typically Canadian season in Quebec. The gorgeous and brilliant colouring of the autumn landscape he painted with equal enthusiasm but less artistic success. If his drawing was sometimes faulty, and his technical ability somewhat limited, these shortcomings are completely overshadowed by his keen insight, and the interest of his subject matter depicted with such earnest enthusiasm and quaint humour.

In Quebec Krieghoff found a ready sale for his paintings to the army officers and wealthy residents. While his pictures, at that date, brought small prices, he was a rapid and prolific worker and he succeeded in making a very good living. It was not unusual for Krieghoff, whenever he had an accumulation of paintings on hand, to have them sold by auction, and it is interesting to know that at these sales the prices ranged from twelve to twenty dollars each. What these same paintings would sell at to-day is difficult to say, but it is certain that they would bring many times that price. Krieghoff also found a remunerative market for his work in the United States, a number of his Canadian subjects being lithographed in black and white and colour by a Philadelphia firm, and he derived a considerable income from his copyrights. The most popular and best-known of his coloured litho-



A PIONEER CABIN

By OTTO R. JACOBI, 1812-1901

COURTESY OF THE LATE THOMAS
JENKINS.

●
*This little water-colour sketch by
Jacobi shows the minute and almost
stippled technique of the artist and his
command of subtle and delicate colour.*

graphs are "Pour l'amour du Bon Dieu" and "Va au Diable" two pictures of an old Canadian beggar.

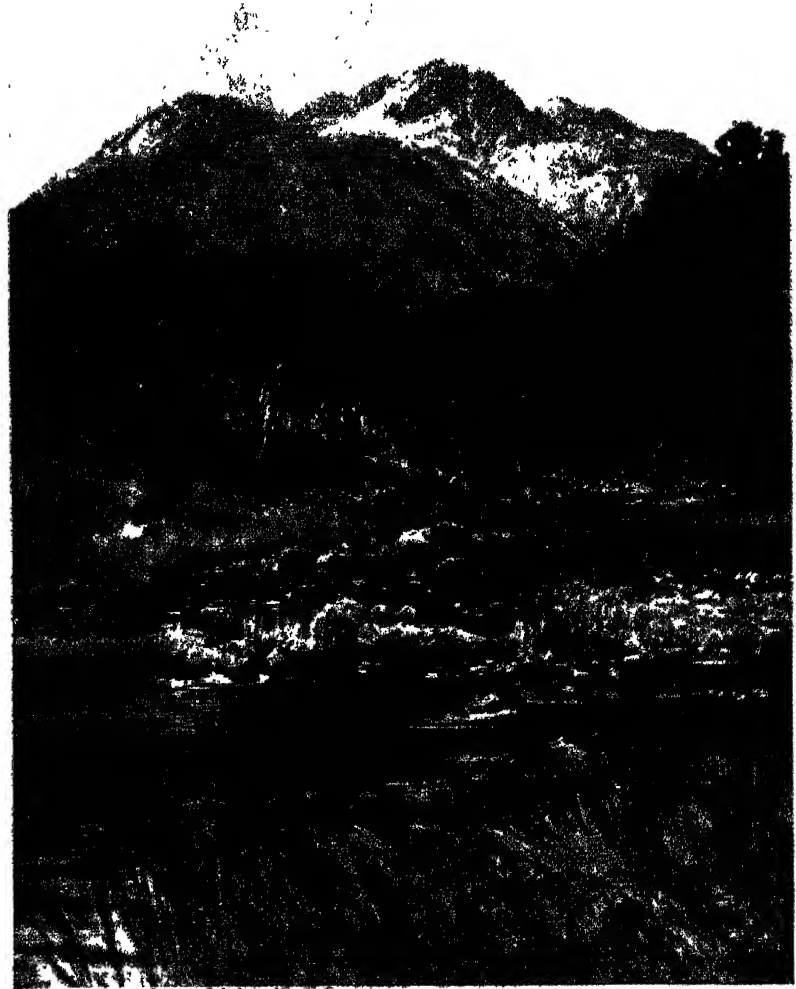
It is well to remember that, in the days when Krieghoff was working industriously at Quebec, the newspapers were not pictorial, and the magazine field was dominated by such staid and Victorian publications as *Godey's Lady's Book*, with illustrations limited to the occasional hand-coloured fashion plate and diagrams of fancy initials for embroidering on pin cushions.

It was the unsophisticated days before the camera, and an artist who recorded graphic incidents could capture the imagination and interest of the public to an extent not possible a few generations later.

At this same period Currier and Ives were conducting a thriving business in New York publishing hand-coloured lithographs. Currier and Ives prints told the news of the day and told it with dramatic strength. A shipwreck on Monday was displayed in full colour on Thursday. The rotogravure of to-day does no better than that for speed. With a keen eye for subjects of public interest this firm of lithographers produced prints of thousands of subjects which graphically depict the spirit of their time in America. It is this quality in these cheap and popular prints that makes them to-day the subject of an ever-increasing collectors' interest, and it is something of this same quality that adds immeasurably to the value of Krieghoff's paintings.

- Krieghoff, conscious of his deficiencies as a painter, went to Paris for a short time, and while there copied numerous pictures in the public galleries which he brought back with him to Quebec, and some of these are occasionally found in private collections scattered throughout the Province.

In 1864 Krieghoff was induced to go and live with his son-in-law in Chicago. He found little to appeal to him artistically in his new home, and on March 9, 1872, died suddenly of heart failure while sitting at his desk with a half-finished letter written to his old friend, J. S. Budden, of Quebec.



THE HEART OF SCOTLAND

By J. A. FRASER, 1838-1898

COURTESY OF THE ART GALLERY OF TORONTO.

●
This picture is not one of his Canadian subjects, but shows the strength and character of Mr. Fraser's paintings in water-colour. It is traditional in method and viewpoint but is rendered with considerable technical ability, full rich colour and fine drawing.

There is a growing tendency to credit Krieghoff with being the pioneer interpreter of Canadian landscape and he holds a secure place as a prominent figure in the history of Canadian painting.

These two picturesque figures form the opening chapter of Canadian landscape painting. Kane, born in Ireland, coming to Canada as a boy, and returning to study in Europe, then coming back again to produce a number of paintings which form an important record of the life of the American Indian. Krieghoff, a German, who settled in Quebec and with rare insight and humour captured in pictures the life of the habitant, leaving posterity a record of his day and generation that is more fully appreciated as time passes.



CHAPTER II

THE PIONEER GROUP

IN 1843, while Kane was still studying in Europe and about four years before Krieghoff arrived in Canada, Daniel Fowler, an English water-colour artist, settled on Amherst Island near Kingston. Two years earlier Kingston had been selected as the Capital of Upper and Lower Canada, which were united under the name of the Province of Canada. It was this same year (1841) that the University at Kingston was founded under the name of Queen's College with "the style and privileges of a University." The elevation of this little town of five or six thousand inhabitants to such importance caused great elation among its citizens, as well as a "boom" in real estate. Rents more than doubled in a few weeks, and hopes of civic prosperity ran high only to receive a setback when the seat of government was moved from Kingston in 1845. It is perhaps worth mentioning, that, in 1844, John A. Macdonald was first elected a member for Kingston. His long career as a Canadian statesman, as one of the Fathers of Confederation (some twenty-three years later), and as the first Premier of the Dominion, are too well known to need repeating, but help to visualize the time of Daniel Fowler's arrival. The total population of Upper Canada, men, women, children, servants and Indians was then something less than five hundred thousand. If the date of his arrival were the only consideration, Fowler would certainly be placed chronologically before Krieghoff, but Fowler's art seems to have remained dormant for some years—the English artist was for a time lost in the Canadian farmer and he properly belongs to the group active in the sixties. The first record we have of Fowler exhibiting paintings in Canada was in 1853, when, it is said, he took all the prizes in the Amateur Art section of the Provincial Exhibition held in Toronto. This was at the time when the stage coach travelled the Kingston Road, for it was three years later that the early settlers welcomed, with

enthusiasm and interest, the first Grand Trunk train that ran from Montreal to Toronto. In 1857 Fowler took a trip back to England to visit his old friends and the studios of London. His desire to paint was rekindled; on his return he converted a room in his farmhouse into a studio, and from the early sixties he became actively engaged as a water-colour painter.

Daniel Fowler was born in the village of Down in Kent, England, in 1810. He attended Mr. Cogan's school for boys, where Disraeli was one of his schoolmates. His family intended him to be a lawyer, and for a time he was articled to a law firm, but his inclinations led him to art and he studied for several years with J. D. Harding, a prominent English water-colour artist. After travelling and sketching in Germany and Italy he opened a studio in London, and was just commencing to make a reputation among the younger artists when ill-health forced him to lay aside his brushes. "He came to the wilds of Canada to recuperate his declining health," and the outdoor life and work on the farm seem to have effected a complete cure, for he lived to the ripe old age of eighty-four.

In 1862 he exhibited for the first time in Montreal, and won some local distinction when the award of first prize was divided between his picture "Hollyhocks" and a painting by Jacobi. This same picture was later awarded a bronze medal at the Centennial Exhibition in Philadelphia, in 1876, and is now the property of the National Gallery of Ottawa. Fowler was a prominent exhibitor at the Indian and Colonial Exhibition held in London, in 1886, being awarded a diploma and medal, and was well represented by an excellent group of water-colours at the World's Fair held in Chicago in 1893. He died at his home (The Cedars) on Amherst Island in 1894.

Fowler's best works are his still life studies of flowers and dead game, although he did paint a number of excellent landscapes. There is a brilliancy about his painting that rivals the best English water-colours of his day. His exquisite colour, splendid drawing and simple direct handling distinguish Fowler as one of the conspicuous and important



A PROSPECTOR'S CAMP

BY LUCIUS R. O'BRIEN, R.C.A.

COURTESY OF THE ART GALLERY OF
TORONTO.

●
This water-colour painting, with meticulous attention to detail, is representative of the work of Mr. O'Brien. The prospector's tent in the Rockies, the stumps, logs, rocks and flora of the region are drawn and painted with infinite care. The picture has, however, a fresh, spontaneous quality in the handling of the medium, a charm of colour and a wealth of pictorial interest.

painters of his time in Canada. Yet, despite these fine qualities, his work does not grow in importance as the years pass. His viewpoint was traditionally British; there is little in his work that represents the spirit of his time or environment, and it is the lack of this quality that will rob Fowler of the important position in Canadian art that might otherwise have been his.

In the early fifties, Robert R. Whale came to Canada and settled in Brantford, Brant County (Canada West). He was born in Cornwall, England, in 1805, and had acquired a local reputation as an artist in England before migrating to Canada. His Canadian work is not widely known, although he seems to have been principally occupied in painting portraits of well-known men in the vicinity of Brantford. Mr. Whale did, however, paint some landscapes in the valley of the Grand. True to the spirit of his time, his pictures were careful, minute representations of nature, executed in a sombre colour scheme. Isolated in a pioneer community, he had few Canadian contacts outside his immediate neighbourhood. That Mr. Whale was a painter of some importance, is vouched for by the fact that he was awarded a silver medal for a landscape painting at the International Exhibition held in London, England, in 1862. He died in Brantford in 1889. Mr. Whale had two sons who followed art as a career, John C. Whale and Robert W. Whale. He returned to England for a short time, where both the sons had the advantage of some European study.

John Claude Whale (1853-1905) painted both portraits and landscapes with the same careful fidelity to nature that marked the work of his father. He was a frequent exhibitor at Canadian exhibitions in the eighties, and most of his Canadian landscapes were painted in the vicinity of Brantford. He moved to the United States, where he conducted sketching classes in New Hampshire and Vermont. Robert W. Whale was born in Brantford, in 1857, and studied with his father and for a time in London, England. On returning to Canada he taught painting at the Ottawa Normal School and at Alma College, St. Thomas, Ontario. Desire for further study took him back to Europe, where he worked for a time in Paris. Mr. Whale finally moved to South Africa,



HUNTERS RETURNING WITH THEIR SPOIL

By J. HENRY SANDHAM, 1842-1910

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.

●
This graphic picture, painted with infinite care for accurate detail, records a colourful incident in the life of the pioneer. The artist's undoubted ability was centred on presenting the human interest element in this picture of the hunter's triumphant return at sundown through the woods.

where he became Principal of the Art School at Johannesburg, which position he held until his death in 1909.

Sir Daniel Wilson (1816-1892) noted archaeologist and educationist, added his contribution to painting in Canada. Daniel Wilson was educated at Edinburgh University and practised journalism for a time in London. He returned to Edinburgh in 1842 and studied archaeology and painting. In 1853 he was appointed professor of English literature and history at the University of Toronto. Throughout his distinguished Canadian career he was an enthusiastic amateur painter, and produced a great number of pictures of Canadian scenery which are valuable pictorial records of the Canada of his time. Daniel Wilson became president of the University of Toronto, in 1881, and was a vigorous and important figure in the educational life of Canada. He was knighted in 1888.

In 1858 William Cresswell settled on a farm near Seaforth. He is described as a gentleman of the English squire type, bluff, jolly, an excellent shot, an enthusiastic fisherman and an entertaining story-teller. He was born in Devonshire, England, and had studied painting under W. E. Cook, R.A., and Clarkson Stansfield before migrating to Canada.

When Cresswell came to Canada transportation had made great strides of improvement. Sailing vessels were by now almost driven off the ocean by steam. The little double-engined paddle-wheel steamers were pounding their way to and fro across the Atlantic, and immigrants to the new world were enjoying luxuries and comforts vastly different from the tedious and tiresome sea voyages of a few years earlier. William Chambers, writing of his voyage to the Americas in the fifties, says: "The conducting of this magnificent vessel from port to port across the ocean exhibits a remarkable triumph of human skill . . . without any land in view, the ship now seemed to be moving in the centre of a circular piece of water terminating in sky. And on and on, day after day, did the noble vessel go ploughing her way across this shifting liquid disc . . . Our ship was seemingly alone on a waste of waters—a thing enchanted into life by the appliances of science and art, hastening across the trackless deep, and transferring a living portion of Europe to America."

Not only had ocean travel shown marked improvement, but the railway train was running from Montreal to Toronto and the arduous trip by land and water that used to take about four days now required but twelve hours in a comfortable railway coach.

Cresswell, settled on his farm in Huron County, combined the life of a gentleman, farmer and artist. He painted in the traditional manner of the contemporary English water-colour artists, and his subjects are mostly scenes in the neighbourhood of his home, although he did journey as far as Grand Manan and the White Mountains in search of new material. Cresswell did not rank as one of the best painters of his time, but he was an active and capable member of the early group of Canadian painters.

In the year 1860 O. R. Jacobi arrived in Canada, and for a time settled in Montreal. He was a genial and kind-hearted German born in Prussia, in 1812, and arrived in Canada, an accomplished and experienced artist, with a fine record of achievement in his native land. Jacobi had acquired considerable eminence as a painter in Europe; he had received commissions from the Duke of Westphalia and the Emperor of Russia and had been court painter at Wiesbaden for some twenty years. He came to Canada at the age of forty-eight with an established reputation and also rigidly established methods of painting. Jacobi was undoubtedly the most accomplished painter at this time in Canada and was equally dexterous in both the water-colour and oil medium. He seems to have had a passion for painting waterfalls and sunsets which form the greater bulk of his output. During his first ten or fifteen years of residence in Canada he produced many fine canvases, sometimes introducing figures effectively in the landscape. Some of these paintings will hold a place of importance as faithful and minute records of places long since changed.

Jacobi moved around considerably in Canada, after spending the first few years in or near Montreal. The wilds of Northern Ontario and Quebec had a great fascination for him, and he made many extended sketching trips by canoe and bateau. He is undoubtedly the pioneer painter of Northern Ontario, yet in his careful painting of the scene,

he missed the spirit of the country; the topography was excellent but the atmosphere and colour essentially European. The influence of his thorough German training was too deeply rooted, and his paintings conformed to the conventions of the European studios. In 1877 we find his address given as Ardock, the following year Toronto, four years later he was working in Philadelphia, three years after that in Dakota, and in 1888 back in Montreal, then back to Toronto again. He finally moved to the Western States, where he died in 1901.

Jacobi produced a number of paintings in Canada of great technical excellence. With failing eyesight his work deteriorated greatly in his latter years and he fell into the regrettable habit of repeating the same subject with slight variations. He was, however, the most interesting and picturesque figure in the formative period of Canadian painting, although he contributed but little to the development of Canadian art.

The same year that Jacobi arrived in Montreal, Marmaduke Matthews settled in Toronto. He was born in Barcheston, England, and had studied under T. M. Richardson at Oxford. He came to Canada at the age of twenty-three, and for over fifty years was an active figure in the art life of the Dominion. Mr. Matthews painted in many parts of Canada, from the Atlantic to the Pacific. It was, however, in his Rocky Mountain pictures that he achieved his greatest success.

The material prosperity of Canada was reflected in its cultural development and definite signs of a more organized interest in art became apparent. The Art Association of Montreal, incorporated in 1860, was founded for the purpose of developing art appreciation, the establishing of a public collection, and for holding exhibitions. It was not a Society of Artists for the definite purpose of developing Canadian painting; however, it does show that interest in the art of painting was assuming some proportions to make this organization possible.

In the year 1862, T. Mower-Martin and R. F. Gagen, both from London, arrived in Canada, and F. A. Verner returned to Toronto after having spent six years of study in England.



BREAKING THE ROAD

By WM. CRUIKSHANK, R.C.A.,
1849-1922

COURTESY OF NATIONAL GALLERY,
OTTAWA.

●
The superb draughtsmanship of Wm. Cruikshank is shown in this graphic picture of an incident in the life of the pioneer in Ontario. The fine drawing in the oxen, the detail of the early sleigh, the vivid presentation of the whole story of road breaking in pioneer days is well presented.

T. Mower-Martin came to Canada with the intention of becoming a farmer. The district of Muskoka had been advertised as a suitable area for settlement, and Mr. Martin picked out his location while still in England. He secured a farm of one hundred and seven acres in the township of Draper. When he arrived he found that one hundred acres of his farm were rock and the other seven swamp. He did not find this out, however, until after he had built his house, and he lived there a year before giving his farm up as hopeless. Mr. Martin had some instruction in art before coming to Canada, and he decided to move to Toronto and become an artist. A genial and kind-hearted gentleman, he had a greater measure of success in his new venture. His paintings display fidelity and sincerity and a decided interest in Canadian subjects.

Frederick A. Verner is one of the earliest of the native Ontario artists; he was born in Sheridan, Ontario, and went to England in 1856 to study at Heatherley's Art School and the British Museum. He had been inspired by the work of Kane and to a certain extent followed in his footsteps. Although Verner painted many landscapes he is best known as a painter of the buffalo, and he created a market for his work in the dealers' shops of London as well as Canada. Verner spent so many years of his life abroad that he has had little influence on the art development of the country.

It was in the year 1860 that John A. Fraser arrived in Canada. He was born in London, in 1838, of Scotch parents and studied art in the Royal Academy Schools. Owing to his father's connection with the Chartist, the family was forced to leave England, emigrating to the Eastern townships below Sherbrooke. Fraser for a time got employment painting landscapes on omnibuses and sleighs, but soon moved to Montreal and to a position in the studio of William Notman, who had developed the business of hand-colouring photographs to a point of excellence and popularity. Fraser showed considerable genius at the work, and it is said that so skilfully could he colour a photograph that only an expert could tell it from an original water-colour.



AT THE FOOT OF THE CLIFF

By ROBERT F. GAGEN, R.C.A.,
1847-1926

COURTESY OF THE ART GALLERY OF
TORONTO.

●
The sea, rocks and fishing boats were the favorite subjects of Robert Gagen. This is one of his last canvases and illustrates his power to depict moving water and the play of sunlight on the rocks. There is a fine sense of colour and animation in this painting and it shows the vim and vitality of this artist's work in his latter years.

Fraser was unquestionably an able and competent artist; he was more than that, he had a genius for organization, and by 1867 he was the moving spirit in starting the Canadian Society of Artists in Montreal. This Society, however, had but a short life, for the same year it was organized William Notman made Fraser a partner in the firm and Fraser moved to Toronto to open a business there under the name of Notman-Fraser. John Bell-Smith, who was elected president of the Society, moved to Hamilton and the Society ceased to exist.

It was during his residence in Toronto that Fraser made his important contribution to Canadian art. The business of which he was head thrived and he became the director of a staff of artists whose names have become important in the annals of Canadian art. Fraser had the unique ability of inspiring and directing the members of his art department to greater individual art achievement. It is said that he encouraged the artists to go on sketching trips, during times of lull in his prosperous business, and when they brought back their sketches to him for criticism, he retained those which he considered particularly meritorious for his own collection. Among the men who worked in Fraser's art department we find the names of Henry Sandham, R. F. Gagen, John Hammond, F. M. McGillivray Knowles and Horatio Walker.

It was Fraser who, in the early seventies, initiated the movement that resulted in the formation of the Ontario Society of Artists. His business acumen, organizing ability and enthusiasm, guided the Society through the first difficult years of its existence.

As to his ability as a painter, it might be interesting to quote the opinion of Mr. J. E. Hodgson, R.A., professor of painting and librarian to the Royal Academy, who wrote of the works of Mr. John A. Fraser as follows: "He seems to have gone forth into the outer wilderness in search of the picturesque, and, on the evidence of the scenes he represents, in the solitudes of the far west, he must often have startled the eagle and the 'grizzly' by the unwonted apparition of an easel and sketching umbrella; he shows the same daring spirit in the subjects he chooses and the natural effects he tries to represent. I feel too much

genuine admiration for his efforts to indulge in promiscuous commendation; I do not think he has been completely successful; but his failures, as far as they go, are worth a great deal more than the successes achieved on the beaten paths along which less original painters are content to plod." J. A. Fraser left Canada for Chicago in 1883, and subsequently moved to Boston, where he died in 1898.

Lucius R. O'Brien was born in a large rambling log house at Shanty Bay in the year 1832. He came from a cultured Irish family of some affluence, and was educated at Upper Canada College and as a Civil Engineer. He had natural artistic talent, and seems to have painted as a hobby and recreation for some years before becoming a professional painter. Always described as self-taught, his work refutes that classic witticism, "the self-taught artist had a very poor teacher," for O'Brien's work is conspicuous for its accomplished technique and able draughtsmanship. Water-colours dating back as far as 1852 have no appearance of being the work of a timid or untutored amateur, but to a marked degree display the qualities of work of professional and trained craftsmanship. Without question one of the most important of our early native painters, O'Brien was peculiarly fitted through education, ability and social position to do a great deal for the development of art, and he took a prominent and able part in art organizations in the Dominion.

The lake districts of Muskoka were for many years the favourite sketching ground of Mr. O'Brien. As one might expect from a native Canadian, his pictures are intimate and significant records of the Canada of his time. In his manner of painting he followed closely the traditional British School. It is realism applied with dexterity and charm to depict typical Canadian subjects. He made many sketches for *Picturesque Canada* (published in 1884), and acted in the capacity of Art Editor. His death, in 1900, removed not only a notable painter but a man who, by his personality, had contributed largely to the placing of the fabrication of art organizations on a sound and permanent basis.

Another English artist, Forshaw Day, arrived in Canada in 1862. He was born in London, in 1837, and studied at the Royal Dublin

Society and the South Kensington Art School, coming to Halifax at the age of twenty-five and working there for a time as draughtsman in the Government Naval Yards. He later settled in Kingston, Ontario, where he taught drawing in the Royal Military College, but found time to add his contribution to Canadian Art, painting several important canvases. Perhaps his best known picture was "Grand Pré," which was exhibited in Paris.

Another important figure in the development of Canadian Art was Robert Ford Gagen, a sturdy lad of fifteen when he arrived in Canada in 1862. His father, an English architect, was seized with the then popular pioneer spirit and settled in Huron county. It is said that young Robert had received some art education in London before the family emigrated to Canada. It is also claimed that, during his short sojourn in Huron county, he came in contact with Cresswell, from whom he received some tuition. Certain it is that a lifelong friendship existed between these two artists. Gagen stayed but a short time on the farm for in the late sixties we find him working in the art department of Notman-Fraser, Toronto, and it is to this organization and especially to Fraser that Gagen personally attributed most of his art training.

He was a Charter Member of the O.S.A., in 1872, and for the succeeding fifty-four years was one of its most active members and consistent exhibitors. An excellent water-colour artist, he also produced numerous oil paintings, and his work was marked by a consistent march of progress up to the very end of his career. In 1889 he was elected secretary of the O.S.A., which position he held until his sudden death in the very act of superintending the arrangement of the Annual Spring Exhibition in the Art Gallery of Toronto, in 1926.

Gagen was a sturdy Britisher of genial personality and sympathetic insight, always the friend and adviser of the younger painters. He had that rare ability of keeping mentally young and alert, and his later canvases rank among his best works. While he was one of a group that made many sketches in the Rocky Mountains, his most important works were his paintings of the sea. He had the Britisher's love of the salt-tanged breeze, and for many summers journeyed down to the Bay of



THE FLOOD GATE

By HOMER R. WATSON, R.C.A.

(Contemporary Canadian)

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.

●
By many considered the masterpiece of Mr. Watson, this picture has many of the elements of greatness. It has power and dramatic quality; one can sense the coming storm and feel the wind in this painting.

Fundy to paint fishing boats, the rolling surf, and the play of sunlight on the rocky shores. Being a member of the earliest group of painters in Ontario, Gagen is one of the few figures who took an active part in the progress of Canadian art until practically the present time.

Born in St. Malo, France, where his father was British Consul, Mr. George R. Bruenach came to Canada at the age of twenty-one. He had studied art in France and arrived well equipped to take a prominent position in the group of painters working in Canada. Mr. Bruenach was an artist of the old school, working mainly in water-colour, and was a regular exhibitor in the seventies and eighties. As well as painting in Canada, he made sketching trips abroad, and produced some interesting canvases of Norwegian subjects. As the art ideals and standards of Canadian exhibitions changed, Mr. Bruenach quietly dropped in the background and stopped exhibiting at the shows. He died in Toronto in 1916.

In 1871 Harlow White came to Canada and settled on a bush farm near Lake Simcoe, until 1878, when he returned to England. Harlow White was born in London, and was fifty years of age when he experimented with the arduous task of pioneer farming in Ontario. His farm, however, could have received but little attention, as his water-colour brush and pencil must have been in constant use during his stay here. Harlow White has left, as a record of life in Ontario, a number of water-colour paintings and many extraordinarily beautiful and characteristic landscape sketches rendered in pencil, a medium in which he possessed ability verging on genius. The amazing number of delightful little pencil sketches produced by Harlow White form a graphic and fascinating record of the Canada of his day. In the Lake Simcoe and Muskoka districts he made scores of sketches depicting the corduroy roads and bridges, the forests and settlements, but seems as well to have travelled across Canada, for in the John Ross Robertson collection at the Toronto Public Library there are many careful and finished drawings of scenes from the Rockies to Quebec, evidently leaves from his sketch book. He lived here a brief seven years, but his Canadian contacts lingered on; he continued to send pictures to the Art Exhibitions in



AFTER THE RAIN

By HOMER R. WATSON, R.C.A.

(Contemporary Canadian)

COURTESY OF THE ART GALLERY OF
TORONTO.

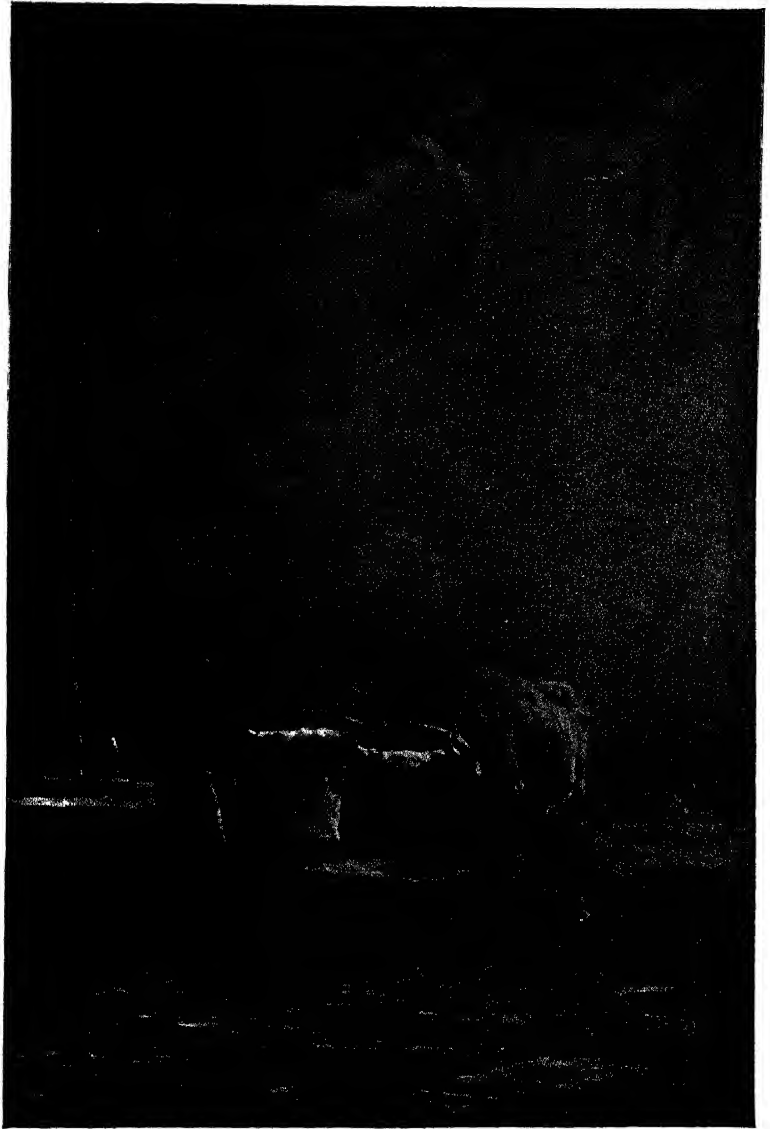
●
This painting is typical of the work of Homer Watson. In it he has depicted a group of sturdy trees in their autumn grandeur and used his pigment to express texture and a sense of weight and power. The colour scheme, deliberately limited to a glowing self-harmony of warm browns, imparts a sombre richness to this canvas.

Canada from his London studio, and, in 1884, was elected a Royal Canadian Academician. He maintained his Canadian connections until his death in 1888.

Joseph T. Rolph arrived in Canada in 1857. He was born in London, in 1831, and had studied art for a time there. Not a conspicuous or brilliant painter, he was nevertheless an important figure in the early exhibitions of both the Ontario Society of Artists, and the Royal Canadian Academy. He was one of the early group that painted typical Canadian scenes in the eighties and nineties.

Henri Perré was one of the early exhibitors at the Ontario Society of Artists, a teacher at the Ontario College of Art, and a founder member of the Royal Canadian Academy. He was born in Strassburg, Alsace, of French and Prussian descent, and studied art in Dresden. He took part in the rising in Saxony and fearing the consequences, fled to the United States, where later he joined the ranks of the Confederate Army. At the close of the war he lived, for a time, in Cincinnati and Chicago, painting "gems" as he expressed it. He finally settled in Canada, spending his time between Toronto and Montreal. A careful and capable artist, with a definite fondness for woodland subjects, he was not, however, an important contributor to Canadian landscape art. His income from teaching supplying his daily needs, he led a lonely, indolent bachelor life, his constant companion being his little dog "Money," which he credited with saving his life during a fire in Montreal. He died in Toronto, in 1890, at the age of sixty-two.

The astoundingly rapid numerical growth of landscape painters in Ontario in the sixties is one of the amazing features of the early development of Canadian Art. Montreal, too, had its coterie of painters. Allan A. Edson, a native Canadian, born in Stanbridge, Quebec, in 1846, went abroad at the age of eighteen, and after two years of European study returned to Montreal in 1866. Edson returned several times to paint and study in Europe, and his work deserves a word of hearty commendation, especially for his landscapes in water-colour. He was one of the most artistic of our early painters, with a very subtle



OXEN DRINKING

By HORATIO WALKER, R.C.A.

COURTESY OF THE NATIONAL GALLERY, OTTAWA.

●
There is a fine dramatic quality and admirable drawing in this painting. The whole canvas is rich in tone and permeated with a beautiful atmospheric glow. It is one of the important pictures by this able delineator of Quebec habitant life.

and delightful sense of colour. Princess Louise greatly admired the work of Edson and sent two of his paintings as a present to her mother, the late Queen Victoria. After his death, in 1888, the sketches in his studio were sold for five thousand dollars, a considerable sum in those days. His work, however, is little known outside of Montreal.

In 1867, John Bell-Smith, an English portrait painter, and his son, F. M. Bell-Smith arrived in Montreal, where they settled for a short time before moving to Hamilton and later to Toronto. J. Bell-Smith was sixty-six years of age when he arrived in Canada and his son was twenty-one. This young man had studied painting in both London and Paris before migrating to Canada, and was a conspicuous and picturesque figure in Canadian art circles for fifty-six years. His best work was undoubtedly his Rocky Mountain sketches, although he painted a number of street scenes with figures, particularly of London and the haunts of Dickens, subjects which had a strong attraction for him.

In reviewing the art development in Montreal, Henri Julien stands out as a figure of very considerable significance. Primarily a newspaper artist, he held a unique position in that profession. He was one of the great pioneers of America in the field of newspaper illustration. Prior to the seventies, his work had appeared in *The Canadian Illustrated News* and *L'Opinion Publique*. He accompanied the Red River expedition as an illustrator, in 1869, and occupied a position of prominence in his chosen field until his death in 1908. Julien did, however, find time to paint in the spare moments of his busy life, and these paintings show an intimate understanding of the life of his own Province that gives them a unique place in our art history. In his newspaper training he developed the ability to grasp the significant facts and depict them with graphic facility and rare insight. His paintings, not great in number, are deservedly much sought after, particularly in Montreal.

H. J. Sandham, born in Montreal, in 1842, was another artist active in the sixties. He had acquired facility in technique and drawing in the art department of the Notman-Fraser organization, and had also studied for a time with Jacobi. Sandham was a capable draughtsman and a

conscientious painter, who, in 1881, migrated to the United States and achieved distinction in New York, principally in the field of illustration.

John Hammond was born in Montreal, in 1843, and studied in France, Holland and Italy for a time. His favourite subjects were harbour scenes and the low-lying coasts of the Eastern Provinces. His colour is never brilliant, for he preferred to obtain his results by painstaking work rather than by striking effects. Aside from his marine subjects he painted a number of pictures of the Canadian Rockies.

Montreal, at this time, did not have as many landscape painters as Toronto; the field was different. Opportunities existed in Montreal and the Province of Quebec that were totally lacking in Ontario. The Church offered commissions in the form of figure paintings and ecclesiastical decoration that occupied the attention of the Quebec artists, and, for that reason several prominent Quebec painters of the period do not come under consideration in a review of our landscape art.

This interesting decade of the sixties represents the actual foundation of a group of landscape painters in Canada. Most of these painters worked principally in water-colour and had been schooled, directly or indirectly, in the traditional English mid-Victorian art of their time. Jacobi was the one important exception, and his training and technique were essentially German. He seems, however, to have had little influence on the work of other artists. The Canadian painters of this period were undoubtedly dominated by the British standards, and, after all, this was inevitable and perhaps desirable. The majority of the artists who composed this interesting group were themselves transplanted English painters, and their work and influence dominated Canadian painting for many years.

The amazing feature of this tremendous growth in the art of painting is, that it took place in a decade of stirring and exciting times in Canadian history. The frontier was alive with industry, town building, the construction of highways and clearing of homesteads. In politics, the great issue of Confederation was being fought out on every platform across the country, and finally was crowned with success in 1867.

CANADIAN LANDSCAPE PAINTERS •

The United States was involved in Civil War; the effects of which were keenly felt in Canada. We were disturbed by Fenian Raids from across the border, and by the outbreak of the Red River Rebellion. Yet it was in this period that the foundations were laid for our Canadian landscape art. Indeed, both arts and letters in the Dominion date their beginnings from these days of stress.

Among this interesting group of painters are a few that achieved work of great distinction, and all of them deserve an honoured place as pioneers.





EVENING, ÎLE D'ORLÉANS

By HORATIO WALKER, R.C.A.

(Contemporary Canadian)

COURTESY OF THE ART GALLERY OF
TORONTO.

●
The mellow, luminous colour, the able draughtsmanship, and, above all, Mr. Walker's power to choose subjects of significance and appeal, explain the prominence and popularity of this artist's work.

CHAPTER III



THE EARLY DAYS OF THE O.S.A.

AN organized art movement began to take form in Toronto, when the energetic John A. Fraser called a meeting of a number of Toronto artists at his residence on Gould Street, on the evening of June 25, 1872, to discuss the possibility of forming an Art Society. Toronto could now boast of about a dozen artists of professional status; and, what was more important, a growing interest in art. This little group of painters, stirred by the desire of self-improvement, had been holding sketching classes in the evenings; they were becoming banded together for the purpose of artistic development. The result of the meeting, held at Fraser's residence, was a definite decision to form an Art Society, and Fraser was requested to draw up rules and regulations for the proposed Society. These were discussed at an adjourned meeting, held at the home of C. S. Millard, 126 Wood Street. It was there resolved that the Society be called "The Ontario Society of Artists," to which all persons, male or female, who followed art as a profession in the Province, should be eligible for membership. The president and secretary were to be honorary, chosen from interested laymen, and the vice-president was to be an active artist member. One of the rules made was, that women members, while participating in the benefits of the Society, should not have the privilege of attending meetings or voting. This rule clearly dates the formation of the Society as before the days of the suffragette.

The founder members of this Society were John A. Fraser, Robert F. Gagen, Charles S. Millard, Marmaduke Matthews, T. Mower Martin, James Hoch and J. W. Bridgeman. The purpose of the organization was for the holding of exhibitions and the encouraging and developing of the Fine Arts in Ontario.

By the time the first exhibition was opened the active membership of the Society had grown to twenty-seven members, which included

architects and engravers as well as painters. Nineteen of the members were residents of Toronto, and the balance resided in various parts of Ontario.

One of the interesting features of this early organization was the formation of an "Art Union," which was in effect a public lottery for the promotion of sales. Membership in this union consisted in the buying of a five-dollar numbered ticket, and receiving for this amount a comparatively worthless chromo lithograph, with a chance of drawing one of the fifty lucky numbers that entitled the holder to a picture from the walls of the exhibition. This scheme assured a very considerable sale of pictures from each exhibition.

The first exhibition of the Society was held in the Notman-Fraser Gallery on King Street, where the King Edward Hotel now stands, and opened on Easter Monday, April 14, 1873. Two hundred and fifty-two pictures were on view, the work of twenty-eight exhibitors. The receipts at the door were \$377.32 and sales were made amounting to \$3,490, of which \$2,000 was for pictures won by holders of lucky number tickets. This was surely an ambitious start for the first Art Society in Ontario.

The early years of the O.S.A. were not, however, the proverbial "bed of roses." Financial embarrassment visited the Society on at least two occasions. The business failure of its first honorary-treasurer carried with it the custody of the funds of the Society, and a climax was reached when a gentleman, appointed for his special business acumen, absconded with all the cash in the treasury. A special emergency meeting was called, and the honorary offices held by laymen were discontinued excepting that of Honorary-President. At this meeting Mr. Robert Gagen was elected secretary, which position he filled for thirty-six years, until his death in 1926.

Arriving back in Canada the same year as the Ontario Society of Artists was founded, Charles S. Millard became one of the charter members. He was born in Weston, Ontario, in 1837, the year of the Mackenzie Rebellion, and went to England, where he studied for some

years. When the Royal Canadian Academy was founded, in 1880, he was included as a charter member, but a few years later he returned to England, where he was appointed principal of the Cheltenham Academy of Art, which position he held for twenty-seven years. He is represented in the South Kensington Museum by twenty drawings.

The second exhibition of the Society was held in the old Music Hall on Church Street, and two Montreal artists, Henry Sandham and John Hammond, were among the exhibitors. It was in this year, also, that J. C. Forbes exhibited for the first time. Mr. Forbes' reputation rests mainly on his undoubted ability as a portrait painter, but he did in those early days exhibit a great number of landscape paintings with subtle charm of tonality and a keen eye for the picturesque and typical.

After three annual exhibitions, held wherever opportunity afforded, the Society secured definite quarters of their own. A ten-year lease was signed for the second floor of a building at 14 King Street West, and the O.S.A. was now established with a semblance of permanency. Official recognition was secured from the Ontario Government, and a special act was passed, in 1877, granting incorporation and providing for an annual grant of not less than five hundred dollars.

It was at the fourth annual exhibition, in 1876, that C. M. Manly exhibited for the first time and was elected a member. He was known as the "boy member," for he attained the distinction of writing O.S.A. after his name at the age of seventeen. In 1879 Manly returned to England to study for three years before permanently settling in Toronto. He was for many years a popular water-colour painter and instructor at the Ontario College of Art.

The first woman to be elected a member of the Society was Mrs. C. Schreiber (in 1878), an Englishwoman who had achieved some distinction as an illustrator in England before coming to Canada.

In these first few years of the O.S.A. the Society succeeded in reaching a position of some importance in the community. The official representatives of the Crown took an active interest in the exhibitions



WYCHWOOD PARK

By G. A. REID, R.C.A.

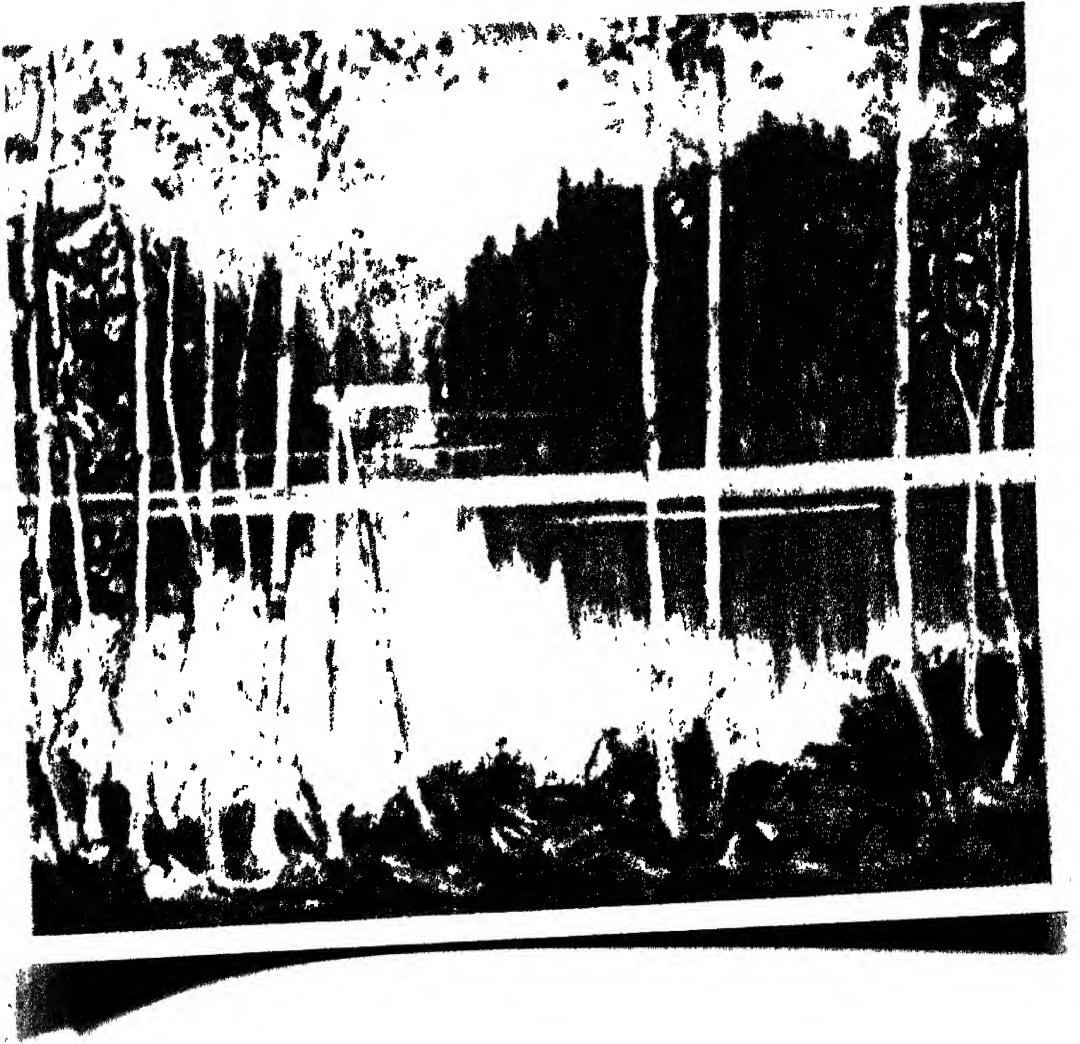
(Contemporary Canadian)

●
There is a quality of charm and a sense of poetry in this delightful pastel painting by Mr. Reid. He has caught the last fleeting gleam of the sunset on this urban winter landscape.

and society in Toronto showed a lively appreciation in the work of their own artists. Two private dealers were active in the sale of Canadian paintings and considerable rivalry existed between them to secure the latest pictures of Jacobi, Fowler and O'Brien, our most popular artists of that day. James Gilbert, a picture dealer, and art teacher, conducted his business on Yonge Street, and James Spooner, in whose business premises on King Street was the strange combination of tobacco shop, art gallery and dog kennels, contributed their definite part to the development of Canadian painting.

It is well to remember that the Ontario Society of Artists came into existence just five years after Confederation, and preceded the founding of the Society of American Artists in New York by six years. For over sixty years it has taken a continuous and active part in the development of the Fine Arts in Ontario and the Dominion.





BIRCHES, TEMAGAMI

BY GEORGE A. REID

(Contemporary Canadian)

●
Looking at the lake and distant silhouetted shore line, through a fringe of slender birch trees, this canvas is a broad, decorative arrangement in blues, pale green, and golden yellows.

CHAPTER IV

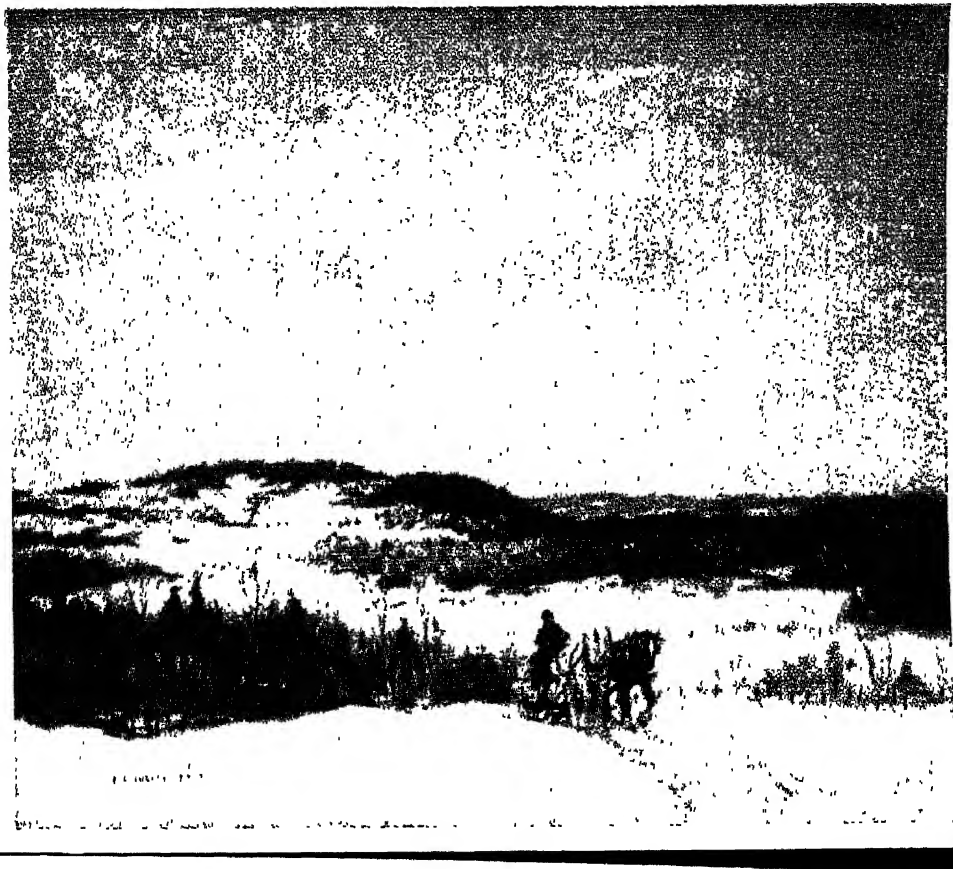


ROYAL CANADIAN ACADEMY

AMONG the many excellent qualities of the Earl of Dufferin was a keen appreciation and love of pictures. His régime as Governor-General of Canada was a fortunate coincidence for the Ontario Society of Artists, in which organization he took a lively and intelligent interest. He not only became the first Patron of the O.S.A., but also added interest and prestige to their early exhibitions by lending works of art from his private collection. His frequent visits to the exhibitions, and his intelligent interest in the works of the Canadian painters, added a valuable social prestige that reflected directly in sales and box office receipts.

At the farewell dinner tendered to the Earl of Dufferin by the Ontario Society of Artists, on the eve of his departure for England, he made an admirable speech expressing his sorrow at leaving, but declared his pleasure that his successor, the Marquis of Lorne, would be as willing as he and far more able to promote the interests of Canadian art.

The landing of the Marquis and Marchioness of Lorne at Halifax on November 25, 1878, proved to be a significant event in the art affairs of the Dominion. Shortly after his arrival, at an opening of an exhibition at the Art Association in Montreal, the Marquis of Lorne suggested that a Royal Canadian Academy might be desirable for the development of Canadian painting. The President of the Ontario Society of Artists, Mr. L. R. O'Brien, arranged a meeting of His Excellency with the Society, on September 12, 1879, to discuss the establishment of a Royal Canadian Academy of Art. His Excellency occupied the chair, and the following resolution was carried: "That the members of the Society, having listened to the valuable suggestions of His Excellency in regard to the enlargement of the Society's usefulness by the establish-



WINTER MORNING,
MELBOURNE, QUEBEC

By FREDERIC COBURN

(Contemporary Canadian)

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.



The rolling hills with their pattern of brown woods and the team of horses drawing logs, are painted in a convincing and eminently sane manner by Mr. Coburn. It combines a decorative quality with a satisfactory realism.

ing of an Academy to embrace the whole Dominion (leaving all present bodies intact), desire to express their cordial approval of His Excellency's views, and also that at an early date a meeting of the Society be called for the purpose of taking practical steps in that direction."

This meeting was called and permission was obtained from the Government to call the new society "The Royal Canadian Academy." Rules were made for the governing of the new body, closely following the constitution of the Royal Academy in England. The founder members were chosen from the Ontario Society of Artists and the Art Association of Montreal. In this manner, and largely through the activities of the Marquis of Lorne and the co-operation of the Ontario Society of Artists and the Art Association of Montreal, the Royal Canadian Academy came into existence.

The original list of academicians as published in their first catalogue was, Napoleon Bourassa, William Cresswell, Allan Edson, Daniel Fowler, J. A. Fraser, James Griffiths, Robert Harris, E. Hamel, J. W. Hopkins, H. Langley, T. M. Martin, L. R. O'Brien, William Raphael, Henry Sandham, Mrs. Schreiber, T. S. Scott, James Smith, W. G. Storm and F. C. Luppen. Six others were nominated but had not completed the conditions; they were G. T. Berthon, Forshaw Day, J. C. Forbes, O. R. Jacobi, H. Perré and W. S. Thomas. Twenty-four associate members were also listed, and the membership comprised not only painters but architects, designers, engravers and sculptors. L. R. O'Brien was elected president of the Academy, Napoleon Bourassa vice-president, and James Smith secretary.

The first Annual Exhibition of the Canadian Academy of Arts (for it was a year later that the "Royal" was added) was held in Ottawa, in 1880. The Clarendon Hotel building was loaned by the Dominion Government for the exhibition, and the opening on March 5 was a brilliant event. His Excellency the Governor-General and Her Royal Highness the Princess Louise acted as Patron and Patroness, Princess Louise exhibiting a group of her own water-colours at the Exhibition.

The formal opening was a great social success. Gracious and appropriate speeches were delivered by the Governor-General,

L. R. O'Brien and Napoléon Bourassa. However, the formation of the Academy was not accomplished without being subjected to some criticism. Statements were made that the venture was premature, that the country was in too primitive a state, and that the founding of such a cultural organization would be better deferred until the year of grace 1980. These unimaginative critics must have been astounded by the rapid growth of the Academy during the next two decades. When one reviews the tremendous strides made by Canadian art in the last half-century, credit must be given to these pioneers back in 1880 who had the foresight to place painting in Canada on a professional basis.

The catalogue shows that there were fifty-eight artists represented in the exhibition, with a total number of 388 exhibits. The Canadian work included painting, sculpture, architecture and industrial design, and was supplemented by foreign work loaned by wealthy citizens. The more important of the landscape artists exhibiting have already been mentioned in earlier chapters.

An annual grant from the Dominion Government made the financial position of the Academy secure, and it has for over fifty years been the national art organization, holding annual exhibitions and in other ways working for the advancement of the fine arts in the Dominion.

In considering the painting of this period one must keep in mind that it was the mid-Victorian era. In the living-rooms of our best families hair-cloth upholstery was at the height of its popularity, oval-glass cases of stuffed birds, the red plush photograph album and the antimacassars were everywhere in evidence. In the dining-room ornate golden oak furniture was a distinct fashion, and pictures of fruit, fowl and fish decorated the walls. Faithful and detailed representation in pictures was the only art desired or understood, and this last remark applies not only to Canada but to the rest of the Anglo-Saxon world as well. Little wonder then that much of the work produced seems, in the light of our present standards and tastes, to be rather too detailed in execution, to lack those qualities of design, broad brush work, and decorative colour schemes, all so popular to-day. They were,

however, working in their own period, trying to obtain the highest standards of their own day, and by such standards they must be judged.

Most people of means were themselves settlers closely linked to the Old Land, and the picture buyers of this time measured art by British standards of execution. In fact, Old Country subjects had a readier sale than Canadian pictures. Paintings had to be highly finished in detail, and preferably picturesque and pleasing in subject matter. It was demanded by the day and generation, and since artists had to subsist, purchasers got what they would pay for.





WINTER MIST

By FREDERIC COBURN

(Contemporary Canadian)

COURTESY OF W. C. LAIDLAW.

●
The horses drawing firewood, the typical rail fences and the mist-enveloped background are drawn and painted with consummate skill in this excellent example of Mr. Coburn's work.



A CANADIAN EXHIBITION GOES TO LONDON

AN event of importance marked the year 1886. Under the auspices of the Royal Canadian Academy, an exhibition of Canadian paintings was sent to the Colonial and Indian Exhibition at South Kensington. It was the first time a Canadian exhibition was sent out of Canada. For the first time the work of our Canadian painters would be commented on by English critics, and naturally excitement ran high in local art circles. Great care and consideration were given to the selections, and the entire collection was exhibited at Ottawa before being shipped to London.

Without question the Canadian exhibition was a success. The London critics were generous in their praise, and the Canadian section was generally conceded to rank first in importance among the visiting exhibitions. One critic writes: "A school of clever landscape painters, inspired by grand mountain and river scenery appears to have been formed in Canada." *The Magazine of Art*, commenting on the exhibition, makes this rather significant remark: "While walking among the Canadian pictures you can imagine yourself in a good European gallery much more easily than you can if you are in the fine art collection of any other colony."

Lord Lansdowne took a keen interest in the Canadian section, and, in a generous and praiseworthy endeavour to do a useful service for the art of the Dominion, he employed Mr. J. E. Hodgson, R.A., professor of painting and librarian to the Royal Academy, to write a critical opinion of the pictures. Mr. Hodgson's comments upon the work of the Canadian painters are interesting, and, for the most part, highly complimentary. In his opening paragraph he disclaims acquaintance with any Canadian artists, so that his remarks may claim the merit of being perfectly genuine and disinterested. His first impression of the exhibi-



ICE HARVEST

By MAURICE G. CULLEN, R.C.A.

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.

●
This typical Quebec subject is painted with refinement and subtlety in colour and arrangement. The picture is keyed to express a feeling of diffused light, and admirably depicts a cold, drifts, winter day on the St. Lawrence.

tion was "that Canada already possessed in Mr. L. R. O'Brien a very considerable and accomplished artist." After commenting favourably upon the fifteen contributions by Mr. O'Brien, he says that "his water-colours are most impressive and would bear comparison with the works of the chosen professors of the art in London."

The next largest contributor was Mr. Fraser, in whose work Mr. Hodgson took the keenest interest. He credits Fraser with a "pioneering spirit" and fine sincerity. An excerpt from his remarks on this artist has been quoted in an earlier chapter. Of the works of Bell-Smith, Paul Peel, Homer Watson, Wickson, Brymner, Harris, Fowler, Edson and Mower-Martin, he speaks in glowing terms, and predicts still greater achievements from them in the future.

Mr. Hodgson's criticism and appreciation is based on the English academic viewpoint of the mid-Victorian era. He enters into a lengthy argument against the influence of the French Impressionists, of which he detects some slight signs in the exhibition. He refers to the French movement as "a school which is daily becoming more debased . . . who but the modern Frenchman has ever ventured to assert, that the right way to do is to leave out all detail and avoid parts altogether. Yet this is the principle at the moment in vogue in Paris." This bitter denunciation of the French Impressionists, back in the eighties, is curiously like the criticism we see of the modern movements of to-day. And yet Impressionism is an accepted academic form to-day.

In the closing remarks of his interesting report, Mr. Hodgson gives some good advice to Canadian painters, and reveals an insight into the significance of art that is both rare and refreshing, especially so when considered as the viewpoint of an English Academician of the eighties. He dreams of "a Canadian art which shall be no slavish imitation of foreign examples, but which shall be an indigenous product—a great school of art in Canada, and surely of all places in the world there is none more likely to produce such a phenomenon. What special advantages it enjoys! Its people are heirs to all the latest results of civilization, and yet are in immediate contact with nature, still struggling to subdue her untamed forces. They possess exactly what nations in a high state of

civilization have always sighed for, what the Augustan Romans sighed for, the life *ut Prisca gens mortalium*. I would like to see Canadian Art Canadian to the backbone, not reminding me of Patrick Nasmyth or John Richardson or of the French Impressionists; a thing developed by nature in a special soil and climate like a prairie flower, which grows nowhere else."

This quotation from the final paragraph of Mr. Hodgson's criticism expresses a viewpoint with which all true Canadians should agree. He dreams of and hopes for a great school of Canadian painting, and says there is no place in the world more likely to produce this phenomenon. His remark that he would like to see Canadian Art Canadian, and not imitative of foreign schools or painters, strikes directly at fundamentals. It is by the encouragement of personal expression, a livelier interest in the artist who interprets the Canadian landscape through his own eyes and his own personality, that Canadian painting will rise to a position of international importance. Throughout the whole history of painting, the derivative is always greatly in the majority. The price civilization pays for the popularity of a school of painters is a vast quantity of work imitative of that school. This is inevitable; artists become ardent admirers of the school, and, lacking the personal urge of self-expression, see their subjects through the eyes and after the manner of their chosen master. It is obvious, however, that great art expression cannot be produced second-hand if the creative urge is lacking.

This exhibition in London forms a fitting climax to the pioneer group of Canadian artists. New influences in Canadian painting had already appeared, and were faintly reflected in the South Kensington Exhibition. The dominance of the early group lingered on, but the second stage of development was definitely under way.

The preceding twenty-five years had witnessed tremendous activity in Canadian art. A large group of professional artists had established themselves in the country. Art schools were established and art societies were organized. It was the great formative period of Canadian painting.

CHAPTER VI



IN THE EIGHTIES

WE enter now on a new and important development in Canadian painting. As a broad and general statement, Canadian art had followed English traditions, and was in essential characteristics a transplanted English art. The realism of the British water-colour school had dominated Canadian painting for two decades, but starting in the early eighties new influences began to be felt. The schools of Europe were divided on the merits of French Impressionism, and Canadian art did not escape. Young Canadians who had been studying abroad began returning and the general character of Canadian painting showed signs of a change. Toronto and Montreal were assuming cosmopolitan proportions. The down-town streets of our larger cities were paved with cedar blocks set on end, resulting in a somewhat rough but serviceable roadway. Carriages and horses were the only means of transportation other than railway trains. In our principal cities, the street car service was composed of gaily painted little cars, which rattled along steel rails, drawn by horses. It was not until the early nineties that the first electrically propelled street cars appeared, and they were such a novelty that hostesses used to arrange car rides in gaily illuminated cars as a novel form of entertainment for their guests.

By the year 1880 at least three art schools existed in Canada. Montreal, Toronto and Hamilton each had its coterie of enthusiastic students getting what tuition they could in drawing and painting.

Homer Watson was studiously applying himself to the art of painting in the little village of Doon in Waterloo County. It was an uphill fight for this young Canadian artist. The older heads in the village argued the foolishness of art as a career and the local grocer offered him a job as a clerk, but Watson followed his own inclinations with stubbornness and tenacity. In 1879 he sent a picture to the Ontario Society of Artists



ON THE ST. LAWRENCE

BY MAURICE G. CULLEN, R.C.A.

(Contemporary Canadian)

COURTESY OF THE ART GALLERY OF
TORONTO.

●
Mr. Cullen is pre-eminently a painter of the winter landscape and this painting illustrates his ability to grasp the salient features of the St. Lawrence country and depict with unusual charm the play of sunlight on the snow.

which was accepted and hung on the walls of their exhibition, and when a year later one of his paintings, "The Pioneer Mill," was not only hung in the first exhibition of the Royal Canadian Academy but purchased by Princess Louise for three hundred dollars, all doubters in the village turned to enthusiastic admirers.

Born in the village of Doon, in 1855, he is still living in the old Watson homestead in 1932. With the exception of trips abroad he has spent his life in this picturesque little village in the valley of the Grand River. Always describing himself as self-taught, he has had the benefit of association with distinguished painters in England and the United States, although these associations came after he had established himself as a painter.

There is little of the spectacular or experimental in the work of Mr. Watson. He has rigidly adhered to his own definite ideals and occupies a unique position in the history of landscape painting in Canada. For the most part working in a sombre rich colour scheme, with a simple broad massing of detail, he uses his paint to express power and texture, and has definitely staked out a claim as interpreter of the Canadian woods, which he paints with imaginative power, though his work is perhaps a little reminiscent of the romantic school. The subjects for practically all his canvases he has found in the valley of the Grand round his native village, and he is an outstanding example of a decidedly home-grown artist who, with great singleness of purpose, has worked toward a definite ideal. During his long career as a painter he has produced a number of notable canvases; a fine example might be instanced in "The Flood Gate," owned by the National Gallery at Ottawa, a picture that has mood and dramatic appeal, with a simple dignity that approaches greatness.

At the second exhibition of the Academy, in 1881, we find the work of Paul Peel, a young man of twenty-one, born in London, Ontario. He soon left to study in Philadelphia, from there going to London and Paris. Peel returned to Canada for a short time, and held an auction sale of his paintings in Toronto. The result was as might have been expected; there was a great deal of curiosity and a large attendance at the sale, but



THE SETTLEMENT ON THE HILL

By A. DeFOY SUZOR-CÔTÉ

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.

●
In this canvas, the artist has treated a rather unusual composition in a masterly manner. The decorative tracery of tree shadows in the foreground, bind together the design of the picture and form a valuable contrast, to the warm glow of the late afternoon sun on the snow.

the pictures were sacrificed at ridiculously low prices. Large and important figure subjects painted in Paris, and a number of Canadian canvases, in all about fifty-seven pictures, were sold without reserve. Prices ranged from less than ten dollars to slightly over a hundred dollars. It was a bitter disappointment to Peel, and he shortly returned to Paris, where he died in 1892. Among the important canvases disposed of at this auction was the "Venetian Bather," which has since found a place in the National Gallery, Ottawa, and "The Tired Model," now owned by the Art Gallery of Toronto. Many of the pictures sacrificed at this auction, resold to-day, bring prices running up into the thousands. Peel's reputation rests mainly on a brilliant series of figure paintings made in Paris, where he attained a reputation that reflected a radiance on the Canadian art of his time. He did, however, paint a number of landscapes and figure pictures in Canada, and his death, at the early age of thirty-two, was a distinct loss to Canadian art.

Another exhibitor at the early exhibitions of the Ontario Society of Artists and the Academy was William Blair Bruce, a Hamilton boy, born in 1859. For a time he studied architecture, then changed to painting and studied at the Hamilton Art School. He went to Paris in 1881, and made rapid and spectacular progress in his art. In 1886 he returned to Canada, and his visit was marred by the tragic loss of all his paintings. He had shipped two hundred or more of his pictures from Paris with the intention of holding an exhibition in Toronto, but the vessel (the *Brooklin*) struck a rock in a fog off the coast of Anticosti and sank with all the cargo. Among the important canvases lost in this wreck was his painting "The Poacher," which had created quite a sensation at the Salon the previous year.

Blair Bruce had a nervous breakdown after this tragedy and returned to Paris on the advice of his physician. In 1888 he married an eminent Swedish sculptress, the sister of Gustave Benedicks, a prominent member of the Swedish Parliament. Blair Bruce lived most of the remainder of his life in France and Sweden, but in 1895 he returned with his wife to Canada and spent considerable time painting on an Indian Reserve. He had made definite plans for a trip to Northern Ontario,

in 1907, but died suddenly in Stockholm on November 17, 1906, while working on a large canvas. Blair Bruce was an artist of great ability and remarkable versatility. His work could not be better described than by quoting from a review of one of his exhibitions by a Parisian critic who wrote as follows:

“Did not one know that all these pictures had been executed by one and the same hand, one would imagine that he was standing before a collection of at least twenty artists, but his versatility has had no bad effect, because Blair Bruce possesses a marvellous capacity to accommodate his execution to every different motive. In full confidence of his artistic power he has thrown himself into the most difficult problems and has always found the right way of expressing himself either in landscape, marines, decorative or genre pieces, but if even his eminent genius allowed him to move with the same surety within all the precincts of the art of painting, he is before all a born colourist and poet of hues, and though he never repeats himself, one has a feeling that the intricate problem of light, the sun rising or setting, the evening clouds and the strongly illuminated ocean, has been his greatest love.”

At an exhibition held in Stockholm, Sweden, his work was not only greatly praised by the art critics of that city, but he was feted at a dinner in his honour at the Royal Palace, where His Majesty King Oscar made a speech and offered a toast to the success of Blair Bruce and Canadian art.

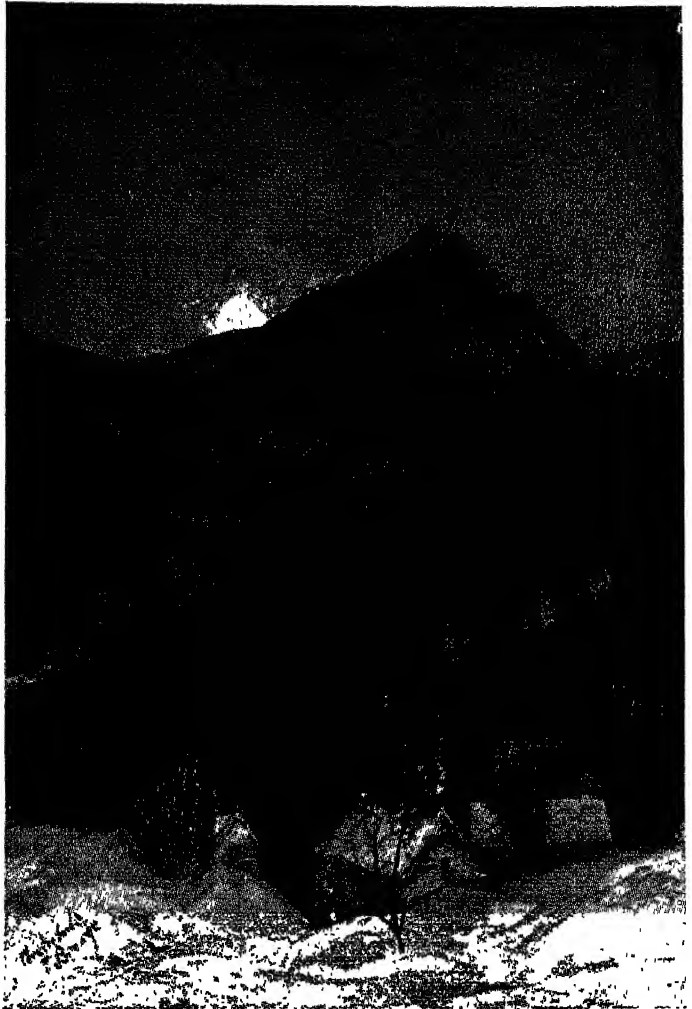
He was, no doubt, the greatest Canadian painter of his day, but did not make much use of his Canadian material, although he has to his credit some Canadian canvases of distinction. Shortly after his death, his widow presented several pictures to the City of Hamilton, among them “The Walker of the Snow,” which was inspired by the same Indian legend used by Charles Dawson Shanly in his poem of the same name. Most of his work, however, was produced in Europe, and he must be considered, to some extent at least, one of the brilliant expatriated Canadians who achieved their honour in a foreign country.

A sturdy young Canadian, born in a log cabin in Huron County, was George Agnew Reid, who arrived in Toronto in 1880. Working as a mechanic during the day, he attended evening classes at the art school, and the following year, at the age of twenty-one, he returned to his pioneer home with the art school silver medal in his pocket. In 1883 he went to study in Philadelphia and returned to Toronto three years later, bringing with him Mrs. Mary Heister Reid, a talented fellow student at the Philadelphia Academy. Mr. and Mrs. Reid stayed but a year in Toronto before leaving to continue their studies in Paris and on the Continent.

Since his return to Toronto, in 1890, Mr. Reid has occupied most of the important executive positions in the art organizations of the Dominion and for many years was Principal of the Ontario College of Art. With true pioneer perseverance, he has fought stubbornly and patiently for the advancement of the fine arts in Canada.

During the nineties Mr. Reid painted a number of important subject pictures of early Ontario life. Among the notable pictures produced during this period were, "The Foreclosure of the Mortgage," "Berry Pickers," "Family Prayer," "Mortgaging the Homestead" and a number of other subjects inspired by his intimate knowledge of Ontario pioneer life. Early in the present century Mr. Reid discontinued this graphic type of painting, and applied himself to mural decorations and landscapes rendered with poetic feeling. Mr. Reid's art is to an amazing extent accomplished and varied. He works with equal dexterity in oil, water-colour, pastel and etching, and paints both the figure and landscape with equal ability. During his long career as a teacher he has had a tremendous influence on the development of Canadian art. His latest important work is the completion of a series of historical mural paintings for the Jarvis Street Collegiate Institute, Toronto.

Mrs. Mary Heister Reid is best known for her delightful paintings of flower subjects and miniatures, but she also painted landscapes with charm of arrangement and fine poetical quality.



THE MOUNTAINEER'S HOME

By ARCHIBALD BROWNE, R.C.A.

(Contemporary Canadian)

●
The mystery of twilight, and a sense of poetry and charm are the qualities to look for in the canvases by this artist.

C. E. Porteous, who resided in the town of Lindsay on the Scugog, was represented on the walls of both the Academy and the Ontario Society of Artists for a short period in the eighties. His first contributions were a number of water-colours painted in the Kawartha Lake district and southern Haliburton. Later, he exhibited some larger pictures introducing the figure. After a few years he disappeared from the walls of the annual exhibitions and to-day little is known of his work. He was an accomplished amateur of independent means, and while not an important painter, his activities deserve passing mention.

An artist of far-reaching influence on Canadian painting was William Brymner, C.M.G. He was born in Greenock, Scotland, on December 14, 1855, and two years later his parents crossed the Atlantic and settled in Montreal. His father, Dr. Douglas Brymner, was influential in founding the Dominion Archives, in 1872, and became the first archivist. William Brymner studied in Paris, and returning to Canada, in 1882, soon took a prominent place as one of the leading Canadian artists. He was a painter with great sincerity of purpose and excellent draughtsmanship and did considerable writing on both travel and art. Brymner has painted and sketched in many parts of Canada, and during his trips abroad painted in various parts of Europe. His paintings are marked by an honesty of purpose, a sincerity of execution, fine drawing and a capable and accomplished technique. As instructor in the Montreal Art Association he has had a marked influence on the present generation of artists in Montreal. He was elected president of the Royal Canadian Academy in 1909, retaining that office until 1917. He received the honour of C.M.G. in 1916. William Brymner died in England on June 18, 1925.

Another Scotchman who takes an interesting and important place in the development of art in Canada is William Cruikshank. Born at Broughty Ferry, near Dundee, Scotland, in 1848, he came to Canada as a young lad with his parents in 1857. Cruikshank went to Edinburgh and later to London and Paris for a thorough training in drawing and painting before returning to Toronto in the seventies. He soon became instructor in drawing at the Ontario College of Art, and many of the



EARLY MOONRISE IN
SEPTEMBER

By WILLIAM BRYMNER, 1855-1925

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.

●
*There is fine poetical feeling and sound
accomplished technical handling in this
excellent example of Mr. Brymner's
landscape painting.*

present-day painters look back with sincere appreciation to the sound and sympathetic tuition given them by William Cruikshank. In outward appearance a dour and caustic Scot, Cruikshank was at heart a man of the kindest disposition, with exceptional qualities as a teacher. This eccentric Scotchman was a brilliant draughtsman in black and white, and tradition credited him with being a grand-nephew of George Cruikshank, the illustrious English caricaturist. Rumour also credited him with having taught Charles Dana Gibson the direct and simple pen technique with which he became famous. Prior to his return to Toronto, in 1873, he was for a time in New York engaged in magazine illustrating.

William Cruikshank painted some portraits and a few pictures that are records of pioneer life. His canvases have sound and accurate drawing, but are rather sombre and lacking in colour. Cruikshank donated to the Art Gallery of Toronto an interesting collection of his black-and-white sketches which are full of life and character.

In the early eighties another figure of prominence was Robert Harris. Although primarily a portrait and genre painter, he has left a sufficient number of landscapes to necessitate his inclusion in any summary of Canadian landscape painting. Robert Harris was born in the vale of Conway, North Wales, and came to Canada with his parents, who settled at Charlottetown, Prince Edward Island. As a young man he showed decided artistic talent and went abroad to study, in the early seventies. On his return to Canada he settled in Toronto and, in 1880, was elected president of the Ontario Society of Artists. In 1883 he moved to Montreal, where he became associated with the Montreal Art Association. From 1893 to 1905 he was president of the Academy and during that period was honoured by receiving a C.M.G. Harris is best known as the painter of the "Fathers of Confederation," which was destroyed when the Parliament Buildings were burnt in 1916. Charlottetown has done him the distinct honour of erecting, in 1930, The Harris Memorial Gallery in his memory.

Farquhar McGillivray Knowles, while undoubtedly a Canadian painter, claimed he was in the unique position of belonging more or less



A CLEARING

BY CLARENCE A. GAGNON, R.C.A.

(Contemporary Canadian)

COURTESY OF W. C. LAIDLAW.



There is a subtle understanding of values, a mastery of the art of painting and a fine sincere quality in this admirable painting of a distinctly Canadian subject by Mr. Gagnon.

definitely to two countries. His parents were early settlers near Guelph, Ontario, where his father was a merchant. F. McGillivray Knowles was born in Syracuse, U.S.A., while his mother was visiting relatives in that city, returning to his parental roof in Elora some three weeks later. As a young man he worked in the art department of Notman-Fraser, Toronto, where he acquired his early training, later studying in Philadelphia, England and Paris, and returned to Canada in the early eighties. Mr. Knowles found a fascination in the rolling Laurentian hills of Quebec and the East Coast. There is an honest sincerity about his work, a capable and deft brush handling and sound composition. In his paintings of the sea he captured the sense of movement and the subtle reflections of light on the moving water. During his later years he divided his time between Canada and the United States, where he established a market for his work. Mr. Knowles died in Toronto in the early spring of 1932.

Mrs. Elizabeth McGillivray Knowles studied with her husband and was a sympathetic painter of rural Ontario landscapes, but will perhaps be best remembered by her colourful paintings of barnyard fowl.

Franklin Brownell has lived in Ottawa for over forty years. Born in New Bedford, Massachusetts, in 1857, he studied in Boston and Paris before settling in Ottawa, in 1886, as head-master of the Ottawa Art School. Brownell is an able and versatile artist, painting landscapes, portraits or genre pictures with equal facility and charm. His landscapes show an amazing variety of subjects. He has painted the East Coast fishing villages, the grandeur of the lower St. Lawrence, the lakes and forests of Ontario and many pictures around Ottawa. Whether his subject is a winter market scene, with all the bustle and local colour, the brilliant sleighs and fur-clad figures on a bright zero day, or a tropical scene painted on one of his holiday trips to the West Indies, he depicts it with a deftness of handling and an exquisite sense of colour. Brownell was definitely influenced by the Impressionist viewpoint, and his canvases have a shimmering radiance of light, a subtle feeling for values, and sound, capable craftsmanship.

William Malcolm Cutts was born in the fort at Allahabad, India, in 1857, during the Indian Mutiny, and the following year was taken to England. At the age of thirteen he came to Canada, and developing a desire to be an artist, went to study in England, in 1880. On returning to Canada, Mr. Cutts followed portrait painting as a profession, finally turning his attention to landscapes and marines. It is in his painting of the sea that he has found his greatest success. He paints the sea with a fine sense of power and force, and interprets its various moods with ability and discernment.

Carl Ahrens, another prominent exhibitor in the eighties, showed canvases with considerable variety of subject matter and a wide range of treatment. Pictures such as "The Rainbow" and "Autumn Moon" have admirable passages both as to line and colour. For a time Mr. Ahrens moved to the United States but returned to Canada and applied himself almost exclusively to the painting of woodland interiors in a romantic vein.

Percy Franklin Woodcock spent ten years in France and acquired dexterity and proficiency as both a landscape and figure painter. He is one of our early Canadian landscape artists, born at Athens, Ontario, in 1855. On his return to Canada he settled in Montreal, and, always a prominent exhibitor, he was elected a member of the Royal Canadian Academy in 1886.

William Raphael is another of the early landscape painters of Montreal. He was a founder member of the Royal Canadian Academy, and an important exhibitor of the eighties and nineties. Born in 1833, he died in Montreal, in 1914.

In the late eighties we find the names of William Revell, J. K. Lawson, J. S. Gordon, J. D. Kelly and Mrs. Dignam exhibiting landscapes in both the Ontario Society of Artists and the Royal Canadian Academy.

The eighties introduced a number of new painters into Canadian art, many of them Canadians who returned after a period of Continental training, bringing new art theories and standards to Canadian painting.

CHAPTER VII

CANADIANS WHO ROSE TO EMINENCE ABROAD

FROM the very early days and continuing to the present time, Canadian art has lost a number of Canadian-born painters, who, gaining distinction and recognition abroad, settled in foreign countries. Some of these artists maintained a Canadian connection by frequent trips home, painting Canadian subjects and contributing to Canadian exhibitions; others became entirely enveloped in the life of their adopted countries, and their Canadian birth and early environment alone link them to Canada.

One of these early Canadian painters, Gilbert Stuart Newton, was born in Halifax, Nova Scotia, in 1779. He studied, first, with his uncle Gilbert Stuart of Boston, then in Italy, and finally went to London about the year 1818, where he continued his studies at the Royal Academy of Arts. He became known as a portrait painter, but his small figure subjects soon attracted attention and many of them were reproduced in steel engravings. Newton was elected an Associate of the Royal Academy in 1828, and examples of his work hang in the National Gallery, London, and the South Kensington Museum. He revisited his native land at least once before his death in 1835.

The early part of the nineteenth century found several French-Canadian artists studying in Italy, with the purpose of making themselves more proficient in the painting of portraits and religious pictures. Of this group, Chevalier Antoine Falardeau was one who remained in Italy to enjoy the success he achieved there. The story of his life reads like a romantic mediaeval fairy tale. Born in the Parish of Cap-Sauté, in 1823, as a child on the farm he made drawings which he coloured with the juices of beets and berries. At the age of fourteen he ran away from home and made his way on foot to Quebec. A young lad, alone and without money, he earned his living as best he could, but soon



HORSE RACING IN WINTER

By CLARENCE GAGNON, R.C.A.

(Contemporary Canadian)

COURTESY OF THE ART GALLERY OF
TORONTO.

●
Painted in a broad decorative manner with a lively pattern of brilliant colour, this picture depicts an interesting incident in Quebec rural life. The delightful delineation of local colour and character is one of the fascinating features of this canvas.

obtained a position in a sign painter's establishment. Good fortune favoured him in making the acquaintance of Mr. Théophile Hamel, from whom he got some help and advice about his artistic career. In 1846, with a letter of introduction from Mr. Hamel to a friend in Florence, he sailed from New York. A most trying sea voyage left him so exhausted from sea-sickness and lack of food, that he lay for days in Marseilles trying to recover enough strength to proceed. When he finally arrived in Florence, with his treasured letter of introduction, he found that Mr. Hamel's friend had died just two months before.

Homesick and poor, he lived for a year on bread and milk in a little garret room, applying himself with all his energy to his art studies. Four times in the next few years he nearly lost his life. In 1848, his identity mistaken by a band of revolutionaries, he was attacked on the street and was rescued with difficulty by the police. The following year he narrowly escaped drowning, being rescued in an unconscious condition. In 1852, sick with a violent fever, he lay between life and death; he was in fact given up for dead and nearly buried alive. Two years later he was bitten by his pet cat, which had gone mad, and again lay at death's door for months.

Despite these hardships and misfortunes, he made remarkable progress in his art, and achieved prominence by the winning of an international contest in copying an old master.

Monetary success followed fast. His studio was visited by the Duke of Parma, Charles III of Bourbon and Don Carlos of Spain. He was made Chevalier of the Order of St. Louis. In 1861 he married the daughter of one of the oldest and most distinguished families of Florence.

When he made his first trip back to Quebec, in 1862, accompanied by his young bride, he received an enthusiastic ovation. Banquets and receptions were held in his honour, and Louis Fréchette wrote a poem of welcome.

At the age of fifty-seven, while crossing a bridge on the way to his country home in Italy, he was thrown from his horse into the river and drowned.

Few of his paintings exist in Canada, and, while a fine technician and draughtsman, there was little of the creative in the works of Antoine Falardeau. Nevertheless he was a romantic figure and a Canadian who achieved spectacular success in Italy.

F. C. V. Ede is another native Canadian artist who finally made his permanent home abroad. He was not a great painter but his work has qualities of charm and artistic beauty. Brilliant and sketchy landscapes with pictures of cattle and sheep constituted the principal subject matter of Mr. Ede's art, both in Canada and his adopted country. In his water-colours particularly there is a spontaneity and refinement, but his work is rarely carried to a point that gives one a feeling of complete and satisfying soundness in construction or finish. At a comparatively early age he left Toronto for Paris and finally settled in Montigny-sur-Loing.

Benoni Irwin, a Canadian painter of English descent, came from Newmarket, Ontario, and studied and painted in Toronto, in the sixties. About 1866 he went to New York, and later studied for five years in France and Italy. Returning to America, he settled in the United States and established himself as a portrait painter. One of his interesting commissions was the painting of Brigham Young and his five wives. He was drowned while boating on the Hudson, in 1892.

A contemporary of Irwin, and a much more distinguished artist, was Wyatt Eaton, born at Phillipsburg, Lake Champlain, Quebec, in 1849. At the age of eighteen he went to New York, where he studied for five years, later moving to London and Paris. He studied for a time with Whistler, but his work was not greatly influenced by this master. In the early seventies he was exhibiting pictures such as "Harvesters at Rest" and "The Reverie" at the Paris Salon, and was a close friend of Millet.

Returning to New York, Eaton made a series of portraits of American poets, Longfellow, Holmes, Whittier, Emerson, Bryant and others, for the *Century Magazine*, which were engraved on wood by Timothy Cole. From this time on he took a place of prominence as a portrait

painter and, in 1892, came to Montreal to paint a number of distinguished citizens, Sir William Dawson, Lord Strathcona, Sir William and Lady Van Horne, R. B. Angus and others. He died at Newport, Rhode Island, in 1896.

In a previous chapter reference has been made to Paul Peel and Blair Bruce. Both of these men rose to positions of eminence abroad, and they maintained a certain Canadian connection by producing and exhibiting canvases in Canada. Neither of them, however, had any distinct influence on the trend of Canadian painting.

Chas. P. Gruppe is one of those Canadians by birth who early lost all Canadian affiliations. He was born in Picton, Ontario, and went to live in the United States in 1870, later studying in Holland. He became a member of American and Dutch Art Societies and attained distinction as a landscape painter. He is represented in many of the American and Dutch Galleries, and one of his paintings is in the private collection of the Queen of Holland. He is also represented in the National Gallery at Ottawa.

Elizabeth A. Stanhope Forbes was born in Kingston, in 1859. She studied first at South Kensington, and afterward at the Art Students' League, New York. In 1889 she married the English artist Stanhope Forbes, and settled in England. A brilliant painter and etcher, she is a capable technician with a fine sense of colour and composition. Her work, however, shows little Canadian background, and though by birth a Canadian she takes her place as an eminent English artist.

James Kerr Lawson is a native of Anstruther, Fife, Scotland, who came to Canada in 1865 and lived for a number of years in Hamilton, Ontario. During the eighties he was an active exhibitor at both the Academy and the Ontario Society of Artists. Lawson, after studying in both Rome and Paris, finally settled in London, England, where he became a member of the International Society and The Art Workers' Guild. He is also a founder member and honorary secretary of the Senefelder Club. A refined and sensitive painter of both landscape and figure, he has also published a series of art lithographs of Italian Palaces.



VILLAGE IN THE LAURENTIAN MOUNTAINS

By CLARENCE A. GAGNON, R.C.A.
COURTESY OF THE NATIONAL GALLERY,
OTTAWA.

●
The straggling little village, with its quaint Quebec architecture, is painted with a keen discernment of the significant features, and a fine sense of decorative arrangement. Intimate little touches of local character, such as the little blue sleigh, the rickety steps and sidewalk and the oxen drawing the logs, add charm and interest to this canvas.

Born at Halifax, Canada, Ernest Lawson has definitely associated himself with the art life of the United States. He has studied in Mexico, New York and Paris, and has attained a position as a landscape painter that ranks him as one of the first twelve painters in the United States. Distinctly influenced by the French School of Impressionists, his paintings have a beautiful quality of broken and subtle colour, and he has been referred to by an eminent American critic as the artist with a palette of crushed jewels. In Canada he is represented in the public galleries at Ottawa, Toronto and Halifax.

Charles Jones Way was born in Dartmouth, England, in 1835, and studied at the South Kensington School of Art in London. He came to Canada in 1858, settled in Montreal and was in the seventies and eighties an active exhibitor at the various Canadian exhibitions. He left Canada, about 1890, to reside in Lausanne, Switzerland, where he became a member of the Society of Painters and Sculptors and a prominent exhibitor until his death in 1919.

Among the Canadian-born artists who have won distinction abroad, none has enjoyed such discriminating appreciation as James Wilson Morrice. The European critics rank him as one of the notable painters of recent years, and he is frequently referred to in France as "The Painter of Paris." Morrice's paintings might be divided into three groups, his Canadian pictures, his French pictures, and his Mediterranean pictures. There is in his paintings a deft and exquisite arrangement of tone and colour, a charming sense of decoration and a refinement that is eminently satisfying. His manner is essentially personal, and comes neither from Monet nor Whistler, although without doubt these masters influenced him. His pictures are made up of simple elements, with nothing in them that suggests episode or effort. Morrice's genius exists in his ability to reject the superfluous, and, in a simple direct manner, present the essentials with a decorative grace and refinement that gives aesthetic joy. A friend of James McNeill Whistler, he had, in common with that artist, a trace of the Japanese sense of refinement and simplicity of arrangement. His later Mediterranean sketches show a definite influence by the work and theories of Cézanne.



WINTER HILLSIDE, CANOE LAKE

By J. W. BEATTY, R.C.A.

(Contemporary Canadian)

COURTESY OF THE ONTARIO COLLEGE OF ART.

●
This delightful rendering of sunlight and shadow on a snow-clad hillside, is painted with a brilliancy of colour, precision and skill of brush work. It is an example of a simple subject being lifted distinctly above the commonplace when seen through the eye of an artist.

and yet in his paintings he was always Morrice, always a definite and personal figure in the art of landscape painting. Nothing more typically Canadian has been produced than his paintings of his native Province of Quebec.

James Wilson Morrice was born in Montreal in 1869. He attended the University of Toronto and studied law at Osgoode Hall intending to become a lawyer. Almost immediately after being called to the bar in Toronto, he left to study art in Paris. He quickly rose to prominence, and became a member of most of the important art societies of Paris and London. Pictures by Morrice hang in the Luxembourg, Paris; the National Gallery, Washington; the Tate Gallery, London; the Louvre, Paris, and many of the smaller galleries. His distinguished position reflects credit on Canada, and the volume of his Canadian work gives us a justifiable pride in his achievements as a Canadian. The art of Morrice has had a healthy influence on the work of some of our ablest landscape painters of to-day. He died in Tunis, in 1924.

Shortly after winning a scholarship at the Hamilton Art School, Arthur Crisp left his native city for New York, where he has achieved distinction principally as a mural painter. Definitely settled in New York, his Canadian connections have been limited to the execution of important mural contracts awarded to him in Ottawa and Toronto.

John Wentworth Russell was born at Binbrook, near Hamilton, and attended Art School in Hamilton, later studying in New York and finally Paris. Russell has for many years lived in Paris, and his frequent visits and exhibitions in Canada form his only contact with his native country. While he has painted a number of landscapes and marines, his greatest achievements are his brilliantly painted still life and figure subjects.

The Maritime Provinces contributed an artist of distinction in the person of Gyrth Russell, R.B.A. Born in Halifax, Nova Scotia, he has made his home in England, and is a member of the Royal Society of British Artists. Mr. Russell is a landscape painter and an etcher. He has exhibited and painted in Canada, and his canvases of Nova Scotia



THE BEECHWOODS

By J. W. BEATTY, R.C.A.

(Contemporary Canadian)

COURTESY OF THE ART GALLERY OF
TORONTO.



Vigorous, able brushwork, rich full colour and a fine feeling for form are qualities apparent in this excellent example of the work of Mr. Beatty.

scenes are well known in Canada and England. As one of the artists attached to the Canadian War Records Department, he produced many paintings and etchings of the battlefield.

Frank Milton Armington was born and brought up in Canada. He studied art first in Toronto under J. W. L. Forster, and later in Paris, France. Mr. Armington lives in Paris, and most of his canvases are French subjects, although he has sketched in Holland, Belgium, Italy, North Africa and England. That he has been eminently successful may be judged by the fact that two of his paintings have been purchased by the French Government for the Luxembourg. Prominent also as an etcher, Mr. Armington is represented by this art in many of the important European museums. Though a Canadian by birth, he has been definitely absorbed by the art life of his adopted country.

Caroline Helina Armington, like her husband, Mr. Frank Armington, first studied art in Toronto, and later in Paris, France. She has achieved distinction in landscape painting and etching. Her pictures are, however, French pictures both in viewpoint and subject, and her successes are the successes of an eminent French artist despite her Canadian birth and early training.

James MacDonald Barnsley, 1861-1929, was born in Toronto. He studied in the Art School at St. Louis, and in Paris. For five successive years, from 1882, he exhibited at the Paris Salon. He became a member of the Ramblers Club in 1885, one of the organizers of the New York Water-Colour Society, and a charter member of the Art Guild, St. Louis, U.S.A. Mr. Barnsley was an able exponent of landscape painting, and always kept certain Canadian contacts. He is represented in the National Gallery, Ottawa, and the Montreal Art Gallery.

Leslie J. Skelton was born in Montreal, in 1848, and studied there first and later in Paris. On his return from Europe he moved to the United States, where he became Vice-Principal of the Colorado Springs Art Society, which position he filled until his death in 1923. He is represented in the National Gallery, Ottawa, by a canvas entitled "Storm Cloud."

Robert Fulton Logan has devoted much of his time to etching and has attained international distinction in this medium, being represented in a number of public galleries. His work as a painter is both brilliant and varied, and he has been honoured by the purchase of a picture for the Luxembourg Museum, Paris, as well as being represented in American Galleries. He was born in Landis, Manitoba, and studied in Boston and Chicago before moving to Paris, where he has been living for a number of years.

Reginald Guy Kortright was an Ontario boy, born in Barrie, who migrated to England. After making a reputation there as an illustrator, he turned his attention to painting, and has become a prominent member of the English landscape school of to-day.

Tudor Hart is another contemporary Canadian landscape painter of ability. Born in Montreal, he now resides in England.

This list of Canadian painters, associated with landscape art, who have moved to foreign countries and made for themselves positions of prominence, is fragmentary and incomplete. It has, however, touched on an adequate number to show that Canada has produced sons with sufficient genius to rise to eminence in older art centres. If it had come within the province of this book, a number of Canadian-born artists could have been mentioned who distinguished themselves in foreign lands in the arts of portrait painting, illustrating, designing and sculpture.

With the growth and development of Canada, it is to be hoped that conditions here will be such as to retain a greater proportion of our gifted sons for the aesthetic development of our own country.

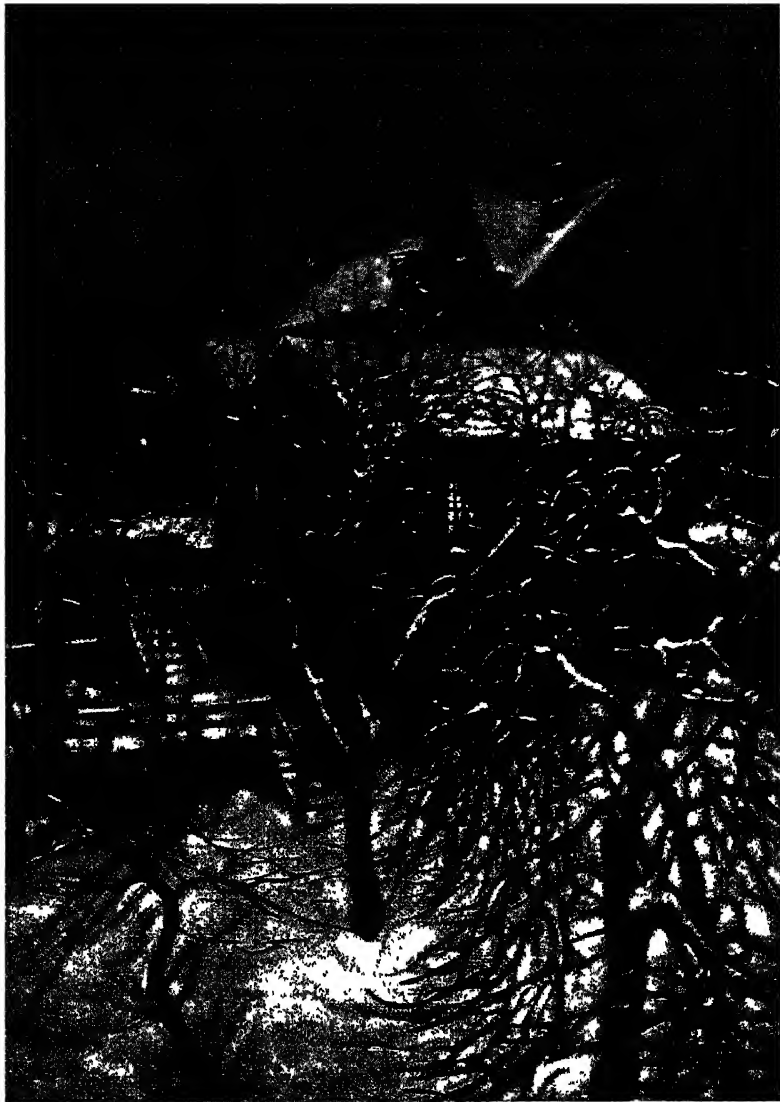


ROUND THE CLOSE OF THE CENTURY

THE nineties was a decade of great significance in Canada. In literature, it was a period of outstanding achievement for our native poets and authors. Painting made notable strides in aesthetic development, and a number of Canadian artists produced work of real importance. It was during this period that sound foundations were laid for our landscape painting of to-day.

This decade also introduced mechanical inventions which made noticeable changes in social life. The old, high-wheel, hard-tired bicycle was followed by the "safety" type, which rapidly developed to a high state of efficiency in the early nineties. Until the arrival of the bicycle transportation for the urban masses did not exist, for the purchase and upkeep of a horse and carriage was limited to the few. The bicycle became almost universally popular, both for men and women, and the city streets became a moving mass of people on wheels. Bicycle clubs and bicycle parties swarmed over the country roads on week-ends and holidays. It was the start of a more athletic age for women, and brought forth the divided skirt and shirt waist. Women's hats, however, moved a little slower in the progress toward practicability; they were big, ill-fitting and attached to the tops of their heads by large fancy hat pins. The "gay nineties" marked the beginning of numerous changes. In rapid succession came the electric light, telephone and motor car, and living conditions therefore became vastly different from mid-Victorian days.

Montreal, during the later nineties and the early part of the present century, was fortunate in having landscape painters of unusual ability. Men who had acquired a fine technical background by study abroad, had returned to paint, with enthusiasm, subjects typical of their native Province. Perhaps it was because quaint pictorial material was so abundantly at hand, that the work of these painters so quickly reflected



FROM MY STUDIO WINDOW

BY CURTIS WILLIAMSON, R.C.A.

(Contemporary Canadian)

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This painting of city houses on a winter evening illustrates the exceptional capacity of the artist in the handling of colour in a low key. It illustrates excellently Williamson's mastery of subtle tone relationships and sound construction.

a note that was distinctly Canadian. The rolling, snow-covered hills, the curious habitant sleighs, the quaint houses and barns, so loved by Krieghoff fifty years earlier, were painted with a feeling for real characterization and sound artistry by men technically equipped to produce canvases that would rank as important accomplishments.

Maurice Cullen is one of this Montreal group, who returned from his studies in France about 1895. That he had reached a high level of achievement was acknowledged by the purchase of one of his paintings by the French Government. Upon his return to Montreal, Mr. Cullen settled diligently to paint the winter landscape, which had a strong appeal for him. He is our first painter of real ability to portray the snow-laden landscape, and he courageously persevered in the face of disheartening discouragement. It is difficult enough to face the rigours of low temperatures, cold winds and deep snow-drifts when making outdoor sketches, but, on the completion of meritorious work, to be faced with the cold blast of public disapproval, and still persevere, requires determination and stamina. The Canadian patrons of art did not approve of winter pictures. Winter was definitely considered an austere and bleak season, detrimental to immigration, and the less said about it the better. One can still recall the outcry in the Canadian press against Kipling's "Our Lady of the Snows." Fortunately, public opinion has changed in the last few years; we are now beginning to realize that in the Canadian winter we have an asset as well as a liability. Even our great railways are now beginning to capitalize the winter season.

After years of pioneer work in educating the public to the beauties of the winter landscape, Cullen has at last has the satisfaction of finding an appreciative market for his work. He is a Canadian trail-blazer who has cleared away the underbrush of prejudice, and made easier the path for those who follow. For many years Maurice Cullen painted the Canadian landscape with great sincerity. His careful artistry did not bid for popularity, but ranked the author as considerably more than a mere technician, for he stepped from the common highway and disclosed new visions of Canadian beauty. Both by his works and as a teacher,



AUTUMN SPLENDOUR

By F. MCGILLIVRAY KNOWLES,
R.C.A., 1860-1932.

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A great roll of Laurentian hillside with a decorative pattern of autumn wood is the focal point of this canvas. The Quebec farmhouse and wind-swept trees in the foreground add interest and form to the composition.

Maurice Cullen has had a lasting and healthy influence on Canadian painting.

By 1905 Clarence A. Gagnon, another Quebec artist, had made for himself an enviable reputation as an etcher. The subtle artistry of his work gave him such a distinguished place as an etcher, that he is represented in this medium in the public galleries of Paris, London, Dresden, Florence, Venice, Malhausen and the Hague, as well as in the United States and Canada.

Clarence Gagnon was born in Montreal, in 1881, and studied under William Brymner at the Art Association in Montreal and in Paris. He returns to Paris at intervals for extended visits, but his sympathies are all Canadian. The local colour and character of his native Province provide the motifs for his artistic expression.

With a versatility born of real creative power, Gagnon has distinguished himself as an etcher, an illustrator and a painter. His superb colour illustrations for *Le Grand Silence Blanc* by L. F. Pouquette, and *Marie Chapdelaine* by Louis Hémon, are two exquisite examples of his art as an illustrator. By the magic of his brush, numbers of these illustrations have many of the qualities of delightful little paintings, reflecting with consummate skill and charm the spirit of his native Quebec.

Of Gagnon's landscape art one can enthuse with joy, for he is a superb interpreter of his own Province. In his earlier paintings there is apparent an element of restraint, a certain adherence to academic forms and a careful consideration of tone relations, but with growing power and knowledge he developed a more personal expression, a brilliancy of colour and pattern and a keener insight into significant characterization. We have among our Canadian artists no truer interpreter of Quebec than Clarence Gagnon. Despite his repeated sojourns in France, he remains at heart and in his artistic expression a true son of Quebec.

Ranking in importance with Cullen and Gagnon is M. A. Suzor-Côté, born at Arthabaska, Quebec. He studied and painted in France for some years before returning to his native village. In 1900 he was awarded a bronze medal at the Paris International Exhibition, and in

1901 was made an Officier d'Académie by the French Government. It is, however, the work done in his native village that represents his greatest accomplishment. With abounding vitality and amazing versatility, Suzor-Côté has been a distinguished interpreter of the habitant and his native Province in the mediums of drawing, painting and sculpture. Equally proficient as a figure and landscape artist, his work is marked by great variety of subject matter. His statuettes and small reliefs of typical Quebec figures are significant and worthy additions to the art of Canada. In his painting, his rendering of winter landscapes is, perhaps, his greatest achievement. He is a native Canadian who, by technical performance, sincerity and interpretative insight, takes a place of importance in Canadian landscape painting.

First as an illustrator of habitant life, Frederic Simpson Cobourn came into prominence. Born in Upper Melbourne, Quebec, he studied in Montreal, then in New York, Berlin, Paris, London and Antwerp before returning to Canada and settling in Montreal. His sympathetic illustrations for Henry Drummond's habitant poems made him a nationally known figure. In his painting he has specialized on winter landscapes, introducing horses or oxen drawing a sleigh, and has, by variations of landscape, light effects and composition, achieved an amazing variation of this theme. His paintings are sincerely and ably painted, with sound and accurate drawing, and enjoy a great popularity. With his recognized ability as a draughtsman and painter, one sometimes wishes that he would show a greater range in his choice of pictorial material.

In Ontario, John William Beatty was likewise coming into prominence. Mr. Beatty was born in Toronto, where he studied privately, later going to Paris, where he continued his studies at the Julian Academy under Jean-Paul Laurens and Benjamin Constant. Returning to Canada for a time, he made a second trip abroad to sketch and paint in France and Holland. By 1908 we find him settled in Toronto, and definitely shaking off any Dutch and Continental influences. It was in the fall of that year that he made a trip to Northern Ontario in search of typical Canadian material. By 1910 Beatty was exhibiting

canvases entitled "The Prospector" and "The Evening Cloud of the Northland." J. W. Beatty is a vigorous and enthusiastic exponent of Canadian landscape painting. In his work he displays a decided mastery of the medium of paint, free, bold brush handling and a brilliancy of colour. He believes thoroughly that Canadian painting must be Canadian, and has travelled north, east and west in search of new material for his canvases. As a teacher at the Ontario College of Art, Toronto, he has a happy knack of imparting both his enthusiasm and his knowledge, and at the same time has had a definite influence on Canadian painting.

William E. Atkinson, another native Toronto artist, studied at the Ontario College of Art and in Philadelphia and Paris. He returned to Canada in the late nineties, and became a prominent exhibitor of landscape paintings, in both oil and water-colour, until his death in 1926. Mr. Atkinson was a competent technician, with a free, loose handling of colour and a distinct leaning toward subtle poetic effects. He has a fondness for the misty effects common in Holland and England, and made a number of trips abroad to paint. Though a native Canadian, and an artist of ability and refinement, he never freed himself from Continental influences, and missed in the Canadian landscape the subtle atmospheric effects which so appealed to him abroad. Though an interesting figure in Canadian art, he cannot be numbered as one of the enthusiastic interpreters of Canada.

Miss Sydney Strickland Tully (1860-1911) was a pupil of William Cruikshank in Toronto, and also studied at the Slade School in London, and in Paris. She was a frequent and acceptable exhibitor at all the exhibitions for years, showing a wide variety of canvases, including portraits and genre subjects as well as landscapes.

Charles E. Moss was born in Ohio, U.S.A., in 1860, and studied in the United States and France before coming to Canada as the Headmaster of the Ottawa Art School. Moving to New Jersey in 1886, he returned again to Ottawa in 1896. He is known chiefly as a painter of Quebec landscape, which he rendered with a certain decorative quality. He did not, however, show any real interpretative power, or produce work with distinctive Canadian character.



THE BEACH, ST. KITTS

By FRANKLIN BROWNELL, R.C.A.

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.

●
While not a Canadian subject, this picture shows the artist's ability as a draughtsman and colourist. Sound in construction and technique, it is an excellent example of the work of Mr. Brownell.

George Chavignaud, who came to Canada from France, was a prominent exhibitor of landscapes as early as the eighties and nineties. Mr. Chavignaud has made a number of trips abroad to paint, principally in Holland, and his style reflects a strong Dutch influence. It is in his water-colour painting that Mr. Chavignaud excels, handling this medium with simplicity and power.

F. W. Hutchinson may well be considered a prominent Quebec artist, although definitely associated with the art life of the United States. Mr. Hutchinson maintains a summer residence in his native province and most of his pictures are Canadian in subject matter. His landscapes have a fine diffusion of light. He is a true impressionist with an exquisite sense of colour.

By the middle nineties we find Mrs. Gertrude Spurr Cutts a prominent exhibitor at the various exhibitions, and Frederick S. Challener, C. W. Jefferys, F. H. Brigden and Mary Wrinch sending pictures to the Ontario Society of Artists and the Royal Canadian Academy.

By the late nineties the Art Societies of Canada had been in existence long enough to have developed the old problem of the academic versus modern factions. In 1896 there was considerable criticism in the press of the work which was given prominence at the Royal Academy Show, and it might be interesting to quote from an article written by Professor Mavor at the time. Professor Mavor writes: "There was much truth in the criticism . . . the fact was, that the exhibition of the Academy was largely composed of the works of the fossil school. The paintings of many of those who exhibited vital contact with the world of art were either skied or floored or rejected, some notable artists being altogether unrepresented."

Notwithstanding all this, however, there was in the Academy exhibition, and there is in that of the Ontario Society of Artists, a considerable number of works which would be distinguished in any exhibition. Moreover, the conditions elsewhere are the very same as they are here. The dead weight of the fossil school weighs down the Royal Academy in England, the American Academy, the Salon and most



OCTOBER SNOW,
BAIE ST. PAUL

By F. W. HUTCHINSON

COURTESY OF THE ART GALLERY OF
TORONTO.

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In this painting of a little French-Canadian village, the artist has been primarily interested in the play of warm light and cool shadow on the snow and houses. The picture is a subtle and poetic arrangement, with emphasis placed on atmospheric envelopment and charm of colour.

of the provincial exhibitions everywhere. This has always been the case at intervals. As time passes, the fossil school will be buried, and the living school will take its place. The conflict is a permanent one, for the living school of to-day tends to become the fossil school of to-morrow. The public is, as a matter of fact, never quite so inert as to commit itself wholly to the fossils, any more than it is ever quite so much alive as the living school would wish it to be."

It would seem that established academies of art must always lean to the side of the academic and of inertia, and that their constitution and formation make this condition inevitable.



THE CANADIAN ART CLUB

LARGELY through the activities of Edmund M. Morris, the Canadian Art Club came into existence in 1907. On the part of some of the more accomplished painters there was a feeling that the official art societies, the Ontario Society of Artists and the Royal Canadian Academy, pursued too generous a policy of encouragement toward the younger painters, and that the great variety of work exhibited in their exhibitions militated against high artistic standards.

The idea behind the formation of the Canadian Art Club was, that eminent Canadian painters would be invited to become members and exhibitors whether they lived in Canada or abroad, and that an effort would be made to maintain a standard of excellence in the exhibitions never before achieved in Canada.

The original members of this group were Homer Watson, President; Curtis Williamson, Secretary; Archibald Browne, W. E. Atkinson, Horatio Walker, James Wilson Morrice, Franklin Brownell and Edmund Morris. Before holding their first exhibition, the Club decided to extend invitations to a number of other artists and sculptors to exhibit with them, by this means having a larger and a more important show. Their opening exhibition, in 1908, included as invited exhibitors, W. St. Thomas Smith, Laura Muntz, Maurice Cullen, W. H. Clapp, Robert Harris and James L. Graham, all of whom were Canadian artists, and two prominent expatriated Canadians from New York, Charles P. Gruppe and Arthur Crisp, as well as Henri and Louis Philippe Hébert, two Montreal sculptors.

It was a very interesting and important exhibition, and deservedly received much favourable comment from the press. At the time it was looked upon as a definite secession from the older organizations, and caused quite a stir in art circles. As with all such movements, it

achieved noticeable results. It aroused a much greater interest on the part of the public, and certainly quickened the activities of the older societies.

The membership of the Club was soon extended to include Phimister Proctor of New York, and Walter Allward of Toronto, both sculptors; John Russell and Clarence Gagnon, both residing at the time in Paris; J. K. Lawson of London, England, and Ernest Lawson of New York. To make the society more truly representative of Canadian painting, William Brymner, Maurice Cullen, A. Suzor-Côté, William Hope, W. H. Clapp and H. Ivan Neilson were added as members.

The exhibitions of the Canadian Art Club were largely financed by a lay membership, and this Club continued its activities for seven years before dropping out of existence.

The interesting feature of this organization was the bringing to their exhibitions work of distinguished Canadians residing abroad—a feature which added definitely to the publicity given their exhibitions as well as creating a greater public interest.

As stated in the beginning of this chapter, Edmund M. Morris was the active spirit in the organization of the Canadian Art Club. He was born in Perth, Ontario, and studied first at the Ontario College of Art in Toronto, then at the Art Students' League, New York, and later in Paris, France. His greatest contribution to Canadian painting is the series of portraits of Indians painted in Western Canada. This collection now hangs in the Royal Ontario Museum and forms a striking contrast in treatment and colour to the Indian portraits painted by Paul Kane some fifty years earlier. Morris painted a number of landscapes, principally in the Province of Quebec, before his untimely death, in 1913, at the age of forty-two.

At the second exhibition of the Club, in 1909, an important position was given to Horatio Walker's painting "Ploughing—The First Gleam," a magnificent and impressive canvas which had already won gold medals at the Buffalo and St. Louis exhibitions. This picture was later purchased by the Quebec Government. Mr. Walker was born at Listowel, Ontario, in 1858, and had studied and worked for a time in Toronto, in



SKETCH

By B. DES CLAYES

COURTESY OF F. J. MANN.

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A quality of charm, a subtlety of colour and a loose, free technique are features of this artistic little sketch by Miss Des Clayes.

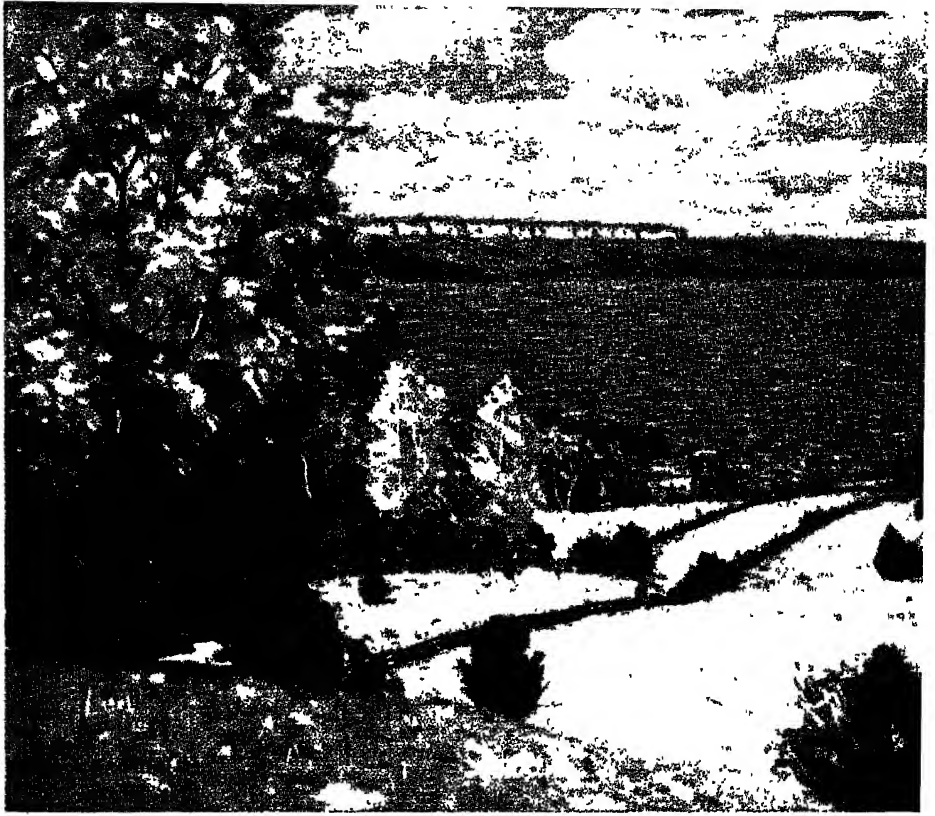
the Art Department of Notman-Fraser. He credits Mr. Robert Gagen with giving him his early training. In 1882 he went to England, Spain and Normandy; a year later he married, and settled down on the Île d'Orleans, where he has found most of the material for his canvases.

Horatio Walker lived for a time in the United States, where his work gave him a position of prominence. He is a member of nine or ten of the important art societies there, and has been awarded at least half a dozen gold medals at the great American exhibitions. Paintings by Mr. Walker hang in most of the important galleries in the United States, and it can fairly be said that he is one Canadian who has achieved great recognition and success during his life. The first canvas Mr. Walker sold in New York was a picture of pigs, purchased from the walls of an exhibition for seventy-five dollars. What matter if, a little later, it was resold for four thousand dollars! Mr. Walker's paintings were being sold at prices greatly exceeding that; ten, fifteen, twenty and twenty-five thousand dollars were paid for his canvases. He was definitely competing with the old masters in the price market.

Living and sketching on the Île d'Orleans in the summer and moving to New York in the winter, few of Mr. Walker's canvases were seen in Canada until the advent of the Canadian Art Club.

Horatio Walker paints the primitive peasant life of Quebec Province, and is sometimes called "the Canadian Millet." Perhaps there is a certain analogy, but his art springs from a deep and sincere sympathy and understanding of the habitant life about him.

It was at the Canadian Art Club exhibitions that we first became familiar with the work of Curtis Williamson. He was born near Brampton, Ontario, and studied for a short time in Toronto, but soon left for Paris, where he remained for some time. Williamson returned to Toronto for a couple of years, but the desire for further study took him back to France and Holland for another ten years. Perhaps the most able technician in Canada, Williamson paints figure, landscape and portrait subjects with equal facility. His canvases of interiors with figures, and low-toned studies of heads, are painted with amazing power and subtlety. His landscapes, while few in number, have that evasive



COLPOY'S BAY

By GEORGE THOMSON
(Contemporary Canadian)

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In this picture of Colpoy's Bay, Mr. Thomson transcribes to canvas something of a glorious autumn day, when fleeting cloud shadows cast ever-changing patterns over the landscape.

quality called "mood" as well as displaying artistry and craftsmanship of the highest order.

Archibald Browne came to Canada from Scotland in his early youth. While generally described as self-taught, he did study for a time with Macauley Stevenson in Scotland. Returning to Toronto he became associated with, and an important exhibitor at the Canadian Art Club. While his active art career has been spent in Canada, he has been a prominent and successful exhibitor in the larger art centres of the United States and England. Mr. Browne has devoted himself exclusively to landscape painting and is one of the few Canadian artists who present nature in a delicate, dreamy, poetic mood.

W. St. Thomas Smith migrated to Canada from Ireland at an early age and settled in St. Thomas, Ontario. While he has painted numerous landscapes, St. Thomas Smith is chiefly known as a painter of the sea. His water-colour paintings have breadth of handling and a vigour that show distinct mastery of this difficult medium. Grey, windy weather, brooding storms and heaving waves inspire St. Thomas Smith's best work. His technique and colour show the distinct influence of Dutch masters, but he is, nevertheless, a painter of ability and power. A fondness for the atmospheric effects of the British Isles and the Continent takes St. Thomas Smith on frequent trips abroad, where he finds material for much of his work.

James L. Graham began his artistic career at the Montreal Art Association. Exhibiting for a time in Canada, he later went abroad for thirteen years, painting and studying in France, England and Belgium. In 1910 he returned to Canada, and was awarded the Dow Prize in Montreal the same year. Mr. Graham has been an exhibitor of both landscape and figure paintings of conspicuous merit, and was established in a studio in Antwerp, in 1914, when the event of the Great War necessitated a hasty evacuation.

William Hope of Montreal studied in his native city and in Paris, France. For many years he has exhibited landscapes at the Montreal Art Association and the Royal Canadian Academy. He has found

most of his subjects along the New Brunswick coast, and in 1904 won a bronze medal at the Louisiana Purchase Exhibition.

William H. Clapp is another Montreal artist who studied, first, at the Montreal Art Association and then spent a number of years in Paris. While his work is definitely influenced by the French Impressionist viewpoint, he is an excellent technician, and has produced a number of important Canadian canvases. He is represented in the National Gallery, Ottawa, by four paintings.

H. Ivan Neilson exhibited with the Canadian Art Club for several years. Born at Cap Rouge, Quebec, in 1865, he studied in Glasgow and Paris. Mr. Neilson was a prominent figure in the art life of his province until his death in 1931. He was an active organizer and president of the Quebec Society of Artists. His reputation rests chiefly on his ability as an etcher, but he was also a sincere and competent painter of the landscape of Quebec.

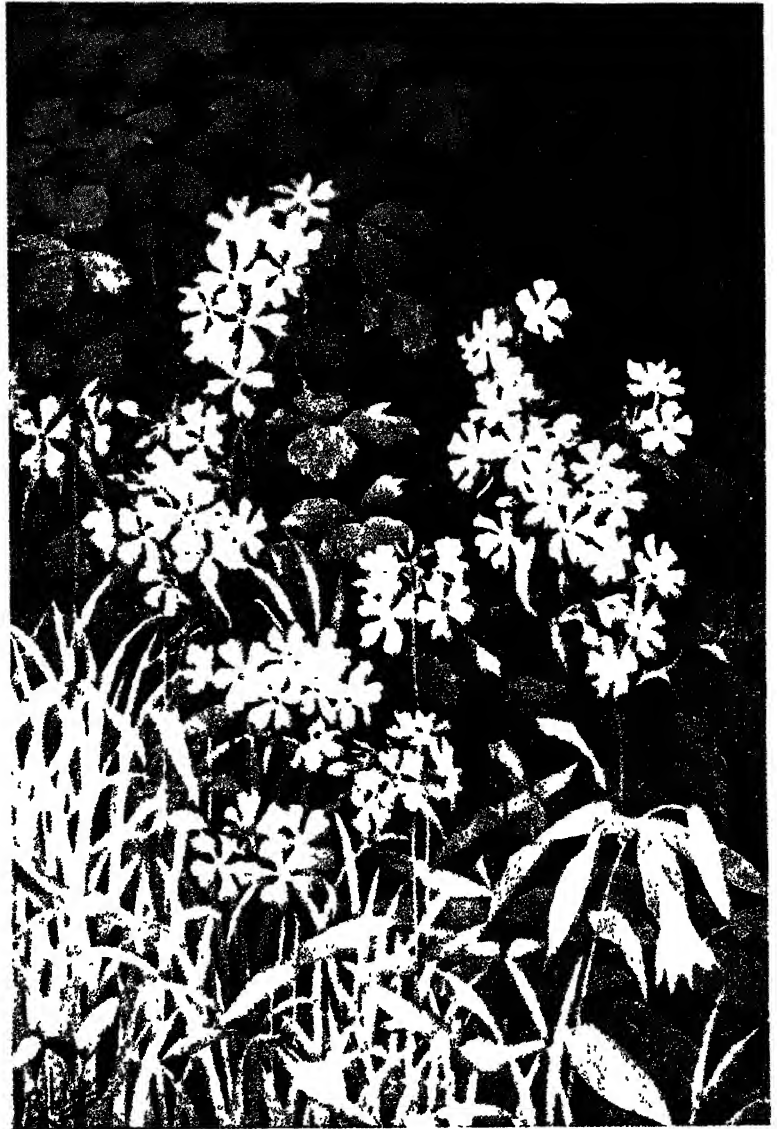
The exhibitions of the Canadian Art Club form the great "Swan Song" of the second period of Canadian art development. It was a period of tremendous artistic and technical achievement. The majority of these painters had received a thorough training in the art centres of the Continent, and were abreast with the art movements of the time. One can look back on this thirty years as a period of sound advancement, marked by conspicuous and spectacular development. A number of these artists are active and prominent figures in the art life of to-day, and many of the painters who appear at a later date are staunch adherents to the principles of sound craftsmanship and standards of this school of painters.

In the world of art, however, new influences and theories were beginning to appear. Impressionism, so railed against in the early eighties, has spread and developed with its multitude of variations, and become orthodox. It has, without doubt, added something vital and important to the art of painting. The Impressionists have opened our eyes to light, colour and atmospheric envelopment, accompanied by a more discerning, truer vision, but after all it is still realism, a realism depicting the more poetic, more emotional, more subtle and fleeting

phases of nature. Its old opponents of the eighties, who abused it for its sins of omission, its vagueness and lack of detail, are all departed, and no sooner is Impressionism settled comfortably in the academic seat than new theories arise, and the art world is again in a state of uncertainty.

Impressionism is accused by the moderns of over-emphasizing fleeting effects, and failing to grasp elemental facts and structural significance. Form, rhythm, arrangement and creative impulse are, by the moderns, placed on a pedestal above craftsmanship, drawing, and even colour.

The next stage in Canadian painting traces in outline the beginnings of the new viewpoint, and carries us into the tumult and controversy of contemporary Canadian painting.



WILD PHLOX

By ROBERT HOLMES, 1862-1930

COURTESY OF THE ART GALLERY OF TORONTO.

●

Mr. Holmes spent a lifetime studying and painting the Canadian wildflowers. He was never concerned in the creating of unusual compositions or broad and striking colour combinations. His pleasure consisted in painting a beautiful and accurate presentation of the flower in its natural setting.

CHAPTER X

STARTING BACK IN THE NINETIES

TO find the beginning of the third period in Canadian art, we must look back again to the early nineties. Canada had passed through a period of prosperity and expansion, following the completion of the Canadian Pacific Railway, in 1886. A furore of speculation spread over a great part of the country, which was followed by the inevitable period of deflation. When the "boom" broke, about the beginning of 1890, real estate values were shattered, rows of vacant houses and empty stores dotted the city streets, and general business suffered a severe setback. In some sections of the larger cities, many of the houses were sold for taxes, and over all there was an air of depression. Heavy migration to the United States caused an actual decrease in population of one or two Canadian cities, and there was a great deal of talk in favour of annexation. About 1892 signs of returning trade activity dispersed, somewhat, the atmosphere of gloom, and Canada shortly entered on another period of prosperity.

Artistic progress is, however, little affected by financial depressions, and a number of the younger artists, who were making their living by commercial art in Toronto, began a concentrated effort at self-development. They found in George A. Reid, just returned from his Continental studies, a generous and helpful friend. Meeting in his studio, and working from both still life and the model, they profited materially from the generous and kindly criticism of the enthusiastic Mr. Reid. Shortly, we find them organized, and in their own quarters as the Art Students' League. Among the early active members of this group were: W. J. Thomson, David F. Thomson, William Bengough, John Cotton, J. D. Kelly, Frederick Challener, Owen Staples, W. W. Alexander, C. M. Manly, W. D. Blatchly, F. H. Brigden, C. W. Jefferys, D. A. McKellar, Jean Adams, Robert Holmes, J. Wilson, G. E. Spurr, H.

Hancock, R. Wier Crouch and A. H. Howard. They conducted evening study classes, and worked with such enthusiasm and industry that they accomplished wonders in their artistic development. In 1893 they started the annual publication of an illustrated calendar, which continued for ten years. This Art Students' League Calendar marks the beginning of an enthusiasm for characteristic Canadian subjects that was to flower, a couple of decades later, in a definite, Canadian landscape school of painting. Each year a general subject was chosen for the Calendar, and the various members of the League were allotted titles from which to make their contribution. The work was done gratuitously, and with an enthusiasm that resulted in some of the finest black-and-white drawings ever made in Canada. This publishing venture never proved a financial success, but to-day a set of these calendars is a rare and valuable find for the collector of Canadiana.

The lure of greater opportunities and larger financial rewards took some of the members of the League to the United States, and it disbanded about 1903. They had all gained greater proficiency in their work by their study at the League, and from this time on developed in the particular groove that most attracted their interests. W. J. Thomson, W. W. Alexander and John Cotton became interested in etching, and Cotton attained an international reputation in this medium, also producing many brilliant water-colours. David F. Thomson followed commercial art, finally moving to Boston. He deserves more than passing comment, however, for he was a skilled draughtsman, and many of his water-colours and drawings of Canadian landscapes strike a note of real importance. His attitude towards painting reveals a searching mind for the significant and typical, imparting to his work an interpretative quality, rare at that time. His generous and kindly help to the younger artists has had a direct and indirect influence on Canadian painting difficult to over-emphasize. Thomson was just a generation ahead of his time, and his migration to the United States was a distinct loss to Canadian painting.

Frederick S. Challener was born in Whetstone, England, and came to Canada in 1883. Obtaining a position in the art department of

Stone, Limited, Lithographers, Toronto, by diligent study in his spare time, he developed rare ability as a draughtsman, and a command of beautiful and charming colour. Challener soon deserted commercial art to execute commissions of importance in the field of mural decoration, and in this branch of painting has made a distinguished name for himself. During the Great War he executed some large canvases for the War Records Department. In his landscape painting, charm of colour and delicacy of handling dominate his attitude toward his work. Since figure and mural painting have occupied most of his time in recent years, his output of landscape paintings has not been prolific.

Charles W. Jefferys was another youth working in the same art department as Challener. He was born in Rochester, England, his family migrating to Canada and settling in Toronto in 1881. Jefferys acquired brilliant technical ability and power as a graphic illustrator. Stirred by the urge of greater opportunity, and armed with a portfolio of his drawings, he went to New York. This was before the advent of the coarse-screen halftones suitable for use in the daily press, and the newspapers were dependent upon artists to make pen-and-ink drawings for their illustrations. Jefferys decided to try this field, and going into the first newspaper office presented his drawings and stated the salary desired. He was immediately hired and told to report for work. Not satisfied that he had properly explored the possibilities of the field, he tried another paper, stating a higher salary and was again engaged. It was a fine pyramiding game, so he made a third application with equal success, and worked for a time on the *Herald* staff. But Jefferys did not like New York; tragedy hit his family in the death of his wife and a child, and he returned definitely to Canada. His most notable work has been his multitude of illustrations, in both black-and-white and colour, of characters and events in Canadian history. In this field he had made a great and lasting contribution to the history and art of Canada. Mr. Jefferys has been a constant advocate of a native spirit in Canadian art. He believes that sound, basic design, native inspiration and sincerity will point the way to a technical expression adequate to



WOODLAND INTERIOR

By CHARLES W. JEFFERYS, R.C.A.

COURTESY OF THE ART GALLERY OF TORONTO.

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A woodland interior with a feeling of diffused sunlight; a ground carpeted with leaves and foliage is a very difficult subject to render in water-colour. Mr. Jefferys has handled this subject in a masterly way. While it conveys the impression of infinite detail it is painted in clear, crisp transparent washes of delicate colour.

the theme and the artist's personality. His own work has abundantly justified his belief, for in his landscape painting he has been a pioneer in the search for the significant and typical. His keenly analytical mind found beauty in the stump fields, snake fences, pine trees and woodlots of old Ontario, at a time when these subjects were considered inartistic and unpaintable by the more orthodox artists. Wherever he paints, whether it is the Northern lakes, the St. Lawrence River, or the Western plains, his canvases and water-colours have a subtlety of draughtsmanship, a deft handling of colour and a definite Canadian significance. In recent years, Mr. Jefferys has used his intimate knowledge of Canadian history and fine draughtsmanship to produce important historical mural paintings for the Manor Richelieu and the Chateau Laurier.

Robert Holmes originally intended designing as his career, but became interested in painting the Canadian wild-flowers, and spent a lifetime devoted to this subject. He was for many years instructor at the Ontario College of Art, Toronto, but will be remembered in the future because of his wild-flower paintings. Holmes painted flowers in their natural settings, with an infinite care for accuracy that makes his paintings entirely satisfactory to the botanist, and yet he preserved a simplicity of handling and a decorative arrangement that gives them definite artistic value. His collection is now the property of The Art Gallery of Toronto. Robert Holmes was born in Cannington, Ontario, in 1862, and died suddenly, in 1930, of heart-failure, while speaking at the annual banquet of the Ontario College of Art.

During his busy commercial career, Fred. H. Brigden has found time to paint a continuous annual flow of landscapes, in both the oil and water-colour mediums. His reputation rests mainly upon his paintings in water-colour, which have a charm of subtle handling and a breadth of treatment that place him as one of Canada's most popular water-colour painters. There is about his work a dexterity and sincerity that call forth the admiration of both painter and layman. While the youthful environments of Brigden were entirely Canadian, he was born in London, England, coming to Canada at a very early age.



WINTER SUNSHINE

BY FRED. H. BRIGDEN
(*Contemporary Canadian*)

●
In this water-colour of a north country road in winter, Mr. Brigden has painted an interesting effect of late afternoon sunlight. The foreground is in shadow, while the warm sunshine casts its glow over the distant hill.

W. D. Blatchly, an English lithographic artist, came to Toronto and continued in that profession. He was also a keen and enthusiastic water-colour painter, and made many paintings of rural Ontario landscapes. While his work was traditionally British, in both viewpoint and execution, it possessed a spontaneous, fresh quality, and many of the younger men of the League picked up considerable knowledge of the tricky and difficult medium of water-colour painting from their association with him.

Another English-born member of this group is Owen Staples. He came to Canada in 1870, and later went to the United States, where he studied at the Rochester Art Club, the Art Students' League in New York and at the Philadelphia Academy of Fine Arts. Returning to Toronto, in 1885, he became actively engaged in various forms of art expression. Mr. Staples was for a time cartoonist on the *Toronto Telegram*, and for several years painted historical records for the John Ross Robertson Collection, which is now the property of the City of Toronto. He works in almost every medium, black-and-white drawings, etchings, water-colour and tempera, and oil painting. Most of his landscapes have been executed in water-colour, which he handles with a loose, free technique and considerable dexterity.

In the last few years of the League's existence five new members were added, A. A. Martin, Norman M. Price, Arthur Goode, J. E. H. MacDonald and T. G. Greene. All contributed to the latest numbers of the Art League Calendar. A. A. Martin went to England and with his friend W. Wallace (another Toronto artist), established and built up a large commercial art business in London, known as the Carlton Studios. Price and Greene were both associated with this successful business venture in its early stages. J. E. H. MacDonald remained in Toronto and became a prominent designer and landscape painter. Norman Price, after working in England for a time, moved to New York, where he has become prominent as an illustrator. Arthur C. Goode, also a capable illustrator, settled in England, and T. G. Greene, after spending a few years in London, returned to Toronto. Mr. Greene finds his keenest



THE OLD MILL (MINDEN)

By FRED. H. BRIGDEN

(Contemporary Canadian)



A considerable mastery in the difficult medium of water-colour is displayed in this painting. Mr. Brigden has the ability to paint pictures that completely satisfy those that desire realism and yet execute the painting with a breadth of technique and a charm of handling.

interest in rural Ontario subjects, and renders them with sympathy and understanding. His insight into the intimate little sidelights on rural life are reflected in notebooks full of graphic and able pencil sketches. In his water-colour renderings of Ontario landscapes, he, at times, attains a brilliancy of handling, a grasp of the essentials, and an interpretative quality that lift them to the rank of great achievement.

Shortly after the disbanding of the Art Students' League, a younger group founded the Maul-stick Club, and carried on their art studies in the same enthusiastic spirit. The membership was composed of commercial artists desiring to attain greater proficiency in drawing, composition and colour. They received considerable help from some of the members of the old League who dropped in to give friendly criticism and advice. Such men as David Thomson, C. W. Jefferys and W. W. Alexander were frequently present, and added materially to the enthusiasm of the classes. Working five nights a week in their club rooms, then away on week-end sketching trips together, the members of the Maul-stick Club kindled an enthusiasm for sketching and painting among the commercial art workers of Toronto.

Mr. Frederick S. Haines was a prominent member of this group of workers. He has been known at various times in his career as a painter of cattle, horses and dogs, as well as an interpreter of the Canadian landscape, with a special emphasis on trees. He has also achieved an international reputation as an etcher, in black-and-white and colour. He paints with a broad, simple technique, and achieves a fine decorative interpretation of the Canadian landscape. His able draughtsmanship and sense of organization lift his canvases distinctly above the commonplace, and his sincerity reveals itself in an honest, sympathetic and delightful rendering of significant Ontario landscapes. Mr. Haines was born in Meaford, Ontario, and received most of his art training in Toronto, although he studied for a time in Antwerp, where he was awarded a medal for figure painting.

Thomas W. Mitchell was another member of this club, who to-day is a prominent exhibitor at the Royal Canadian Academy, the Ontario



SOLITUDE

BY THOMAS W. MITCHELL, A.R.C.A.
(Contemporary Canadian)

●

A lone cowboy cooking his evening meal in the Rockies; this picture tells a story of a phase of life in Western Canada and tells it with graphic force and technical ability.

Society of Artists, and the water-colour exhibitions. He is a brilliant colourist and a painter of great sincerity and graphic force. Mr. Mitchell was born at Clarksburg, Ontario, and supplemented his Toronto art training by studying at the Philadelphia Academy of Fine Arts.

The Maul-stick Club was displaced by the Graphic Art Club, which later became the Society of Graphic Arts, an organization that is still in existence. These organizations instilled in the minds of many of the commercial designers a desire to paint and an interest in outdoor sketching which resulted in many of them becoming regular exhibitors at the annual exhibitions of the Ontario Society of Artists and the Royal Canadian Academy. The commercial studios proved to be a fertile training ground that developed a number of landscape painters and represent a movement from commercial art to painting that was to a degree peculiar to Toronto.

Montreal, while a larger and more important commercial centre, had not, in the early part of the century, commercial art studios comparable to those in Toronto. The publishing and general printing business in the Ontario capital, at this period, far outstripped Montreal. We do not find in Montreal at this time any comparable group of commercial artists. Their printing, lithographing and engraving establishments were working on a distinctly lower artistic level.

Charles W. Simpson, a native Montreal artist, was conducting a successful free-lance studio in that city. He studied at the Art Association of Montreal and at the Art Students' League, New York. Simpson, like a number of the Toronto men, stepped from commercial work into the fine-art field to become a prominent member of the Royal Canadian Academy. While Simpson has found most of the material for his pictures in his picturesque native Province, he has successfully executed an important commission for the *Ladies' Home Journal*, of Philadelphia, in the painting of a series of pictures in the various important cities of the United States. Charles W. Simpson's work has, aside from qualities of draughtsmanship, the charm of delicate and pleasing colour.



L'ANGE GARDIEN

By CHARLES W. SIMPSON, R.C.A.
(Contemporary Canadian)

●
With vigorous direct drawing and charming colour, Mr. Simpson has rendered this typical little glimpse of a Quebec village in the accomplished manner one would expect from this artist.

Paul A. C  ron is another Montreal artist with a definite commercial art background. He studied at the Art Association of Montreal, where he acquired facility in both drawing and colour. In recent years Mr. C  ron made a wide reputation as a sympathetic and graphic interpreter of intimate incidents in the life of the Quebec habitant.

With the rapid development of the country in the early part of the century, opportunities in the field of commercial art became more abundant. In a few years the studios doubled and trebled the number of their employees. Among this large group of commercial artists were a number who later contributed definitely to the landscape art of Canada.





COMBIEN

By PAUL CARON

(Contemporary Canadian)

●
From his intimate knowledge of the life of the habitant, Mr. Caron depicts, in this water-colour, a rural incident in the Province of Quebec. The buying and selling of fowl, is painted with graphic interest, and a keen eye for picturesque detail.

CHAPTER XI

THE INFLUENCE OF DESIGN

A HUMOROUS and political illustrated paper, called *Grip*, was started in Toronto, in 1873, by John W. Bengough, one of Canada's pioneer cartoonists. *Grip* was a publishing venture that had in its day a wide audience and considerable influence. That it lived for twenty-one years, places it as one of the few early publishing ventures of an illustrated nature to have a successful career in Canada. To-day, old volumes of *Grip* are the most illuminating and interesting comment upon political history obtainable. To facilitate the procuring of engravings for the paper, the company established a small department for the manufacture of plates, and, with the growing demand from newspapers and commercial houses for illustrations, this department flourished; a small group of artists were employed to supplement the mechanical department, and, with the failure of the paper, in 1894, the art and engraving department continued under the old name, "*Grip*" Company. With the passing of time, this company grew in size and importance, and became a comparatively large employer of artists for the production of illustrations and designs.

About the year 1905, a group of commercial artists on the staff of "*Grip*" Company, Toronto, began to take an interest in landscape painting as a recreation from the daily grind of commercial work. This was a little unusual; in most cities the commercial artists were content to be commercial, and had little sympathy with, or time for, painting. Partly through contacts with painters at the Maul-stick Club, and partly through the influence of a few enthusiasts, this local group began week-end sketching trips, and spent their holidays in parties of two or three in Northern Ontario.

The idea was excellent; it reflected directly on their commercial capabilities. The railways were demanding bright, attractive folders



THE BEAVER DAM

By J. E. H. MacDONALD, R.C.A.

(Contemporary Canadian)

COURTESY OF THE ART GALLERY OF
TORONTO.



This is a typical and significant Canadian subject rendered with sympathetic and poetic insight. In this painting, Mr. MacDonald's mastery of design, and his ability to create beautiful rich colour harmonies, combine to produce a canvas of power and distinction.

and posters portraying the charm of our northern districts, and these men were in a position to produce something of the true spirit of the country.

Enthusiasm grew, and a number of the men were shortly found in this organization who were not only making rapid strides as painters, but also working with a peculiarly Canadian viewpoint that was eventually to result in a definite art movement.

The author was at the time art director of "Grip" Company, and with him were working such men as J. E. H. MacDonald, Arthur Lismer, Frank Carmichael, F. Horsman Varley, Tom Thomson, Robert Johnston, T. W. McLean, H. W. McCrea, James F. McHardy, Ben Jackson, Frank H. Johnston, George Butler, Tom Martin, Ivor Lewis, W. Broadhead, Herbert Pizer, Percy Cuthbertson, Rowley W. Murphy and Arthur Keelor. Half a dozen of these men were soon to become figures of some importance in Canadian painting.

J. E. H. MacDonald was a senior member of the staff and the leading designer. His grandfather was a British soldier, who, in the late forties, was stationed at Halifax, Canada, where he married a Nova Scotian girl. The garrison was moved to the Province of Quebec, and later stationed for several years at the Old Fort, Toronto. His father was born in Quebec, and during their residence in the Old Fort, attended school in Toronto. Threatening trouble in the west caused the garrison to be sent to Fort Garry. The overland trip being too arduous an undertaking for the soldiers' wives and children, they were sent by boat up the coast of Labrador, through Hudson's Bay, and overland to the Fort. The MacDonald family were in this party, and it is recorded that the vessel was ice-bound in Hudson Straits for three months. Travelling in Canada in those early days was a hazardous and interesting adventure, and the MacDonalds saw a great deal of the country before returning to England. James E. H. MacDonald was born in Durham, England, but his family returned to Canada in 1887, when he was a lad of thirteen, and his early training and environment were essentially Canadian. His first art contacts were with a Toronto lithographing firm, and from there he gravitated to the art department of "Grip" Company. Never of

robust health, MacDonald was a quiet, thoughtful individual who worked at a steady, even tempo, always maintaining a standard of excellence, both as to design and craftsmanship. This tall, thin designer, with his halo of red hair, his love of Henry Thoreau, Walt Whitman and lyric verse, did not take part in the tramping tours and sketching excursions of the other members of the staff. Perhaps his physique was too frail, but more likely it was his retiring temperament. He was self contained, and preferred working out his own problems by himself. When MacDonald started sketching, he did not go far afield, but worked round the environs of his home in High Park district, making two or more sketches every week end. These early sketches of MacDonald's are, perhaps, a little timid; sitting with nature in front of him, he was a little over conscientious, but, nevertheless, they had charm, poetry, a personal viewpoint, and a refreshing absence of foreign influence. More familiarity with the medium and experience gave greater confidence, and his sense of design and arrangement soon altered the character of his painting. Induced to hold an exhibition of his sketches at the Arts and Letters Club, they immediately attracted a great deal of attention. Few knew that he had ever sketched at all, and the extent and charm of the work came as a surprise.

Lawren Harris and Dr. James M. McCallum persuaded MacDonald to give up commercial work and devote himself to painting. Shortly after he got settled in his studio, a Swiss art connoisseur, passing through Toronto, was taken by the author to call on Mr. MacDonald. The visitor from Switzerland was greatly impressed with the paintings he saw, and asking the prices of individual canvases, laid aside half a dozen or more. Quickly adding up the total, he said, "I will take these; my friends at home will be delighted with these pictures." The frugal and considerate MacDonald felt he could not accept the full amount and suggested that considerable reduction should be made on account of the number purchased. The visitor would not listen to any reduction, but quickly taking the canvases out of the frames, presented the artist with the frames in spite of his protests, and departed. On the way back to the hotel, the enthusiastic purchaser said: "These canvases are amazingly

beautiful, and the prices are absurdly low; it would be downright robbery to accept reductions on prices like that."

Settled in a studio, and making extended sketching trips in search of new material, MacDonald rapidly grew in strength as a painter. His sense of design became more marked, and his colour more powerful and rich. In 1916, one of the canvases exhibited by him at the O.S.A., "The Tangled Garden," was so daringly original in colour and design that it brought forth a storm of abuse from the more orthodox. A series of important canvases of the north country followed, among them, "The Solemn Land" then a sketching trip to Nova Scotia, and later, trips to the Rockies, each fruitful of numerous sketches and larger canvases. Of late years, his position as Principal of The Ontario College of Art has occupied his time to such an extent as greatly to interfere with his work as a painter.

In the work of MacDonald, his flair for design is perhaps the most important single element, but his paintings have fine poetic feeling and beautiful, rich colour. He has made a very individual and important contribution to Canadian landscape painting.

About the year 1907 Tom Thomson secured a position on the "Grip" Company staff. In outward appearance there was nothing noticeably aesthetic about Tom Thomson, a tall, lanky figure, with his black hair parted tightly down on his forehead, clear, clean-cut features, with dark eyes and a reticence and bashfulness that made him, for a time, an inconspicuous figure in the department. Thomson did not mix freely with his fellow workers, for he never made friends quickly. He had worked as a commercial artist in the United States, and for a short time in a small engraving house in Toronto before applying for a position on the "Grip" staff. His specialty was lettering and the laying of Ben Day tints on metal plates, surely not an exciting or ambitious start, even in a commercial art room. For a time this was the class of work that filled Thomson's days at "Grip," but a recognition of his natural ability as a designer moved him rapidly along to more important work. He developed a fine sense of line and arrangement, and a subtle sense of colour harmony, that soon placed him as one of the important men of the



THE SOLEMN LAND

By J. E. H. MacDONALD, R.C.A.

(Contemporary Canadian)

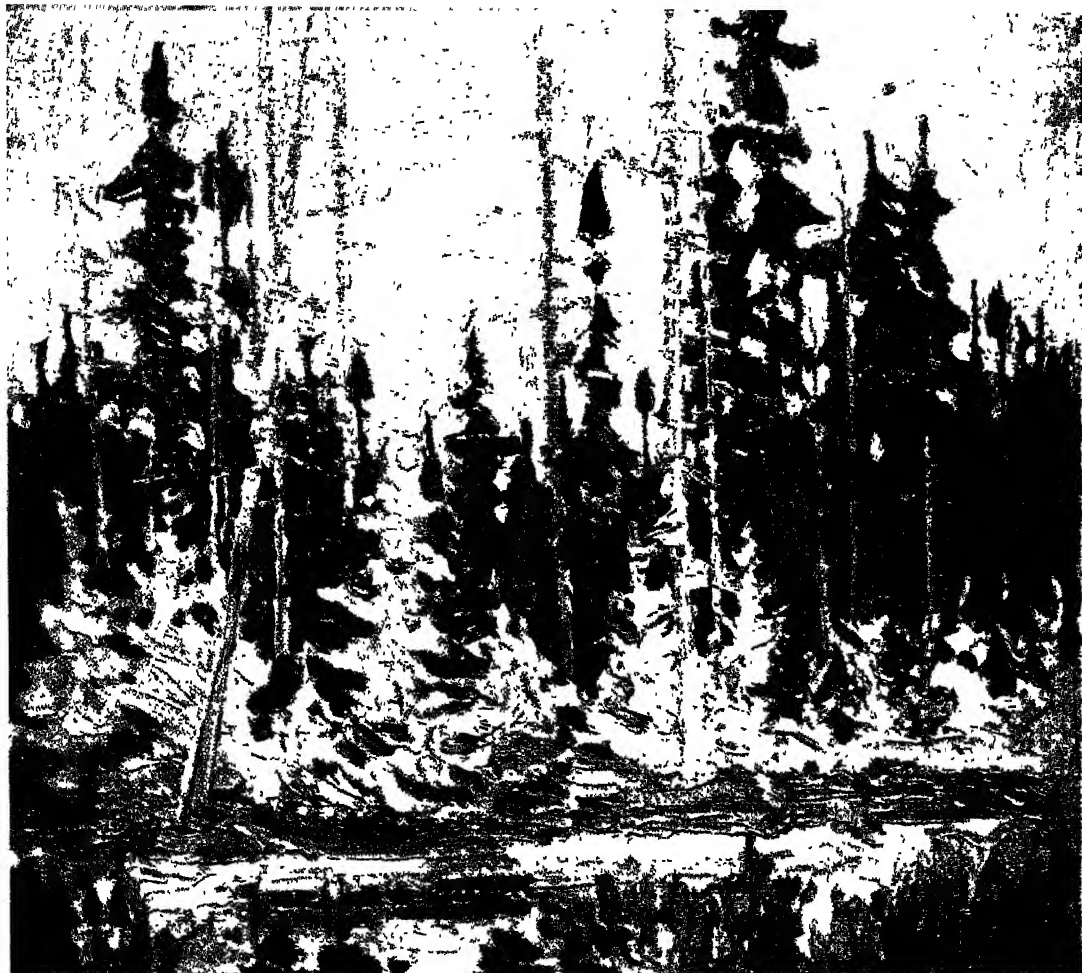
COURTESY OF THE NATIONAL GALLERY,
OTTAWA.



This picture is generally considered one of Mr. MacDonald's most important canvases. It is marked by a fine sense of design, a tapestry-like quality of colour and a feeling of bigness. In this picture the artist has caught something of the solemn grandeur of the north.

department. Thomson confined his art activities to commercial work for several years. With his retiring disposition, it was not easy for him to join the week-end sketching parties of the other members of the staff. About 1910 Thomson got his first sketching box and made some experiments at outdoor sketching. In 1912 he left "Grip" and took an extended holiday in Algonquin Park, bringing back a bundle of sketches; timid, tight sketches they were, but nevertheless showing an intimate feeling of the country. On his return to Toronto he joined the Art Department of Rous & Mann Limited. Varley, Carmichael, McCrea and Broadhead had already moved to the new company. In 1913, Thomson got a two months' leave of absence for another sketching trip north, and stepped in one huge stride to an able and competent painter with an entirely personal viewpoint. In the early spring he was induced to paint a larger canvas from one of these sketches, which he did over week ends in the studio of the department, and this, his first large canvas, when exhibited at the Ontario Society of Artists exhibition, was purchased by the Government. When the art director rushed back to tell Thomson the great news the members of the department were jubilant, but Tom controlled his feeling with the stoicism of an Indian. He did not know what to say, so he said nothing. A red flush passed over the back of his neck, but he never looked up, never stopped his work, never uttered a word. Thomson was deeply emotional but never paraded his feelings; he smothered them within himself.

Thomson was generous almost to the point of fault; he had a simple child-like attitude toward money that was at times amusing. On receipt of the cheque from the Government for his first large canvas, he took it to the bank and had it cashed in one-dollar bills, which he pinned all round the wainscoting and walls of his simple lodging-house room. He said he wanted to see what that amount of money really looked like. On another occasion, when a rather abrupt teller refused to cash a small cheque, on account of unsatisfactory identification, Tom became irritated at the red-tape, and, tearing the cheque in small pieces, tossed it away and walked out. Such was Thomson, a true child of the north country; business with its rules and regulations had little appeal to him.



SKETCH

By TOM THOMSON, 1877-1917

COURTESY OF W. C. LAIDLAW.

● This is one of the broad and decorative sketches painted by Thomson shortly before his untimely death. It illustrates his amazing ability of recording a phase of nature in a simple, direct manner and his power to summarize and grasp the essential facts and inherent character of the country. It is a true interpretation of a phase of the northern landscape depicted with a delightful sense of colour harmony and great spontaneity.

CANADIAN LANDSCAPE PAINTERS •

His one great passion was for the lakes and woods of Algonquin Park. He would sit for hours making fishing lures out of five-cent pieces or beads and wire, and developed a reputation as one of the greatest fishermen and finest canoemen in the Park.

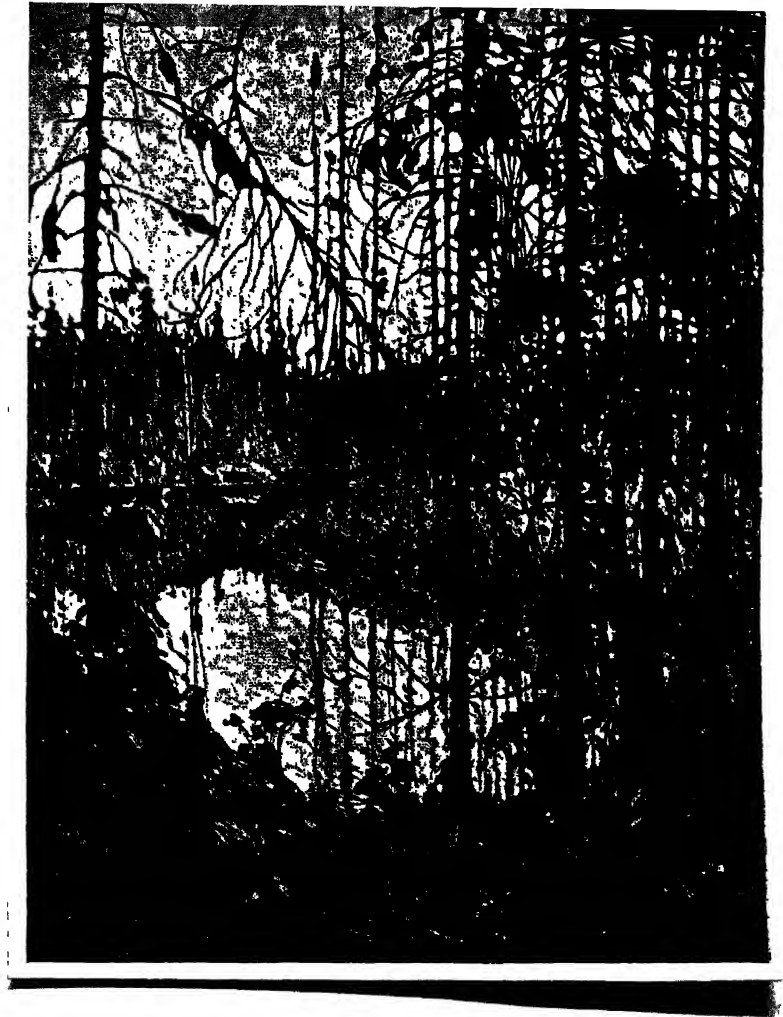
Thomson's technical ability grew out of the sound knowledge of design and arrangement gained in his commercial art training, and his contacts with a few artist friends. He rapidly found a technique, that was both personal and brilliant, with which to interpret the magic of the north country, for he knew it intimately. He has that uncanny understanding of woods and lakes in common with the Indian, and prolonged his summer holidays and sketching trips by acting as a guide to the summer tourist. It is this intimate understanding of his subject that burst forth in an amazing series of canvases, and places Thomson in a unique position in the landscape art of Canada.

Thomson's death occurred on July 8, 1917. His upturned canoe was found drifting on Canoe Lake. The artist, who had made a contribution to Canadian landscape painting of national significance in five short years, was gone.

In the last three years of his life Thomson reached the climax of his achievement. His paintings are marked by a breadth of handling and a fine sense of arrangement, yet behind these external features there is the true feeling of the north country in all its moods. Artists had painted the northern woods since the time of Jacobi, but failed to reveal it with the power and emotional clarity of Thomson.

Born in Claremont, Ontario, in 1877, his youth was spent in the usual occupations of an Ontario country lad, and if Canada can number any geniuses among her native born artists, Thomson is certainly one. A bronze tablet erected to his memory on the shores of Canoe Lake, carries the following tribute:

TO THE MEMORY OF TOM THOMSON, ARTIST, WOODSMAN AND GUIDE, WHO WAS DROWNED IN CANOE LAKE, JULY 8TH, 1917. HE LIVED HUMBLY BUT PASSIONATELY WITH THE WILD; IT MADE HIM BROTHER TO ALL UNTAMED THINGS IN NATURE. IT DREW HIM APART AND REVEALED ITSELF WONDERFULLY TO HIM. IT SENT HIM OUT FROM THE WOODS ONLY TO SHOW THESE REVELATIONS AND IT TOOK HIM TO ITSELF AT LAST.



NORTHERN RIVER

By TOM THOMSON, 1877-1917

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.



We look at the river through a decorative, silhouetted tracery of spruce trees. The artist has succeeded in producing a canvas rich in colour and beautiful in arrangement. It is a very impressive interpretation of the spirit of a place.

Arthur Lismer arrived in Toronto in the year 1910. He had studied in Sheffield, and for a time in Belgium, and therefore came to Canada with certain definite technical equipment. He was a facile and swift draughtsman, and had a certain mastery in the mediums of both oil and water-colour painting. Lismer entered enthusiastically into the sketching expeditions, and has, to a surprising degree, submerged the English viewpoint in his painting, and entered freely into the spirit of his adopted country. After leaving the art staff of "Grip," he accepted a position as Principal of the Art School at Halifax, and with the advent of the Great War he was commissioned to paint a number of pictures of patrol fleets, and camouflaged vessels, for the War Records Department. In 1920 he returned to Toronto as Vice-Principal of the Ontario College of Art. Later resigning that position, he has for the past few years been Educational Supervisor of the Art Gallery of Toronto. Lismer's time has been rather fully occupied, but during his holidays he has painted in Algonquin Park, Georgian Bay district, on the north shore of Lake Superior, and in the Canadian Rockies.

Lismer has the ability to sketch quickly, and even his larger canvases have the appearance of having been produced rapidly and with great fervour. His painting "September Gale," now the property of the National Gallery, Ottawa, is perhaps his most important achievement, but he has to his credit a number of other canvases truly interpretative of the Canadian landscape, with a fine sense of design and bold summary of forms.

F. Horsman Varley is another Englishman who came to Canada, a few years after Lismer, and joined the "Grip" art staff. Varley arrived with considerable art training as a background, an amazing ability as a draughtsman, and a competent technique in almost any medium. During the war he was attached to the War Records Department, and went to Flanders. His war experiences brought forth several important canvases with a strong emotional appeal, which were enthusiastically commented on by the English critics when exhibited in London. On his return to Canada he devoted himself to portraiture for a time, and later accepted a position at the School of Decoration and Applied Arts, Vancouver.



THE JACK PINE

By TOM THOMSON, 1877-1917

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.

●

This is one of the most important canvases by this artist. In it, he has built up a decorative pattern of great power and dignity. The unusual broad horizontal brush strokes used are in perfect unity with the simplicity of the design on the canvas. It has a quality of solemn grandeur and vastness that is truly impressive.

While Varley's work has been mostly figure painting, which does not come properly into consideration in this book, he has painted a number of Canadian landscapes. His canvas "Georgian Bay," at the National Gallery, is an important contribution to Canadian landscape art, and in it he has caught something of the same spirit found in the work of Tom Thomson. His later West Coast sketches, particularly of Howe Sound, are memorable and satisfying achievements.

Franz H. Johnston is a hard man to place with any finality. Bubbling over with enthusiasm, amazing vitality and energy, he is always starting something new. A capable, brilliant designer and commercial artist, he has also been Principal of the Art School at Winnipeg, Instructor at the Ontario College of Art, and has conducted private classes in his studio. During the war he was attached to the Flying Corps by the War Records Department, and painted a number of decorative and graphic pictures of the Air Force in training. With the formation of the Group of Seven, he became one of the original members, but soon severed his connection with the Group to follow his own definite inclinations. An enthusiastic exponent of tempera colour painting, he used this medium almost exclusively for a time, and with it achieved excellent results. He has painted in various parts of Ontario and the West, including the Rockies, but his main sympathies are with the northern Ontario landscape. There is vigour and strength in the work of Johnston, and for a time his canvases were marked by a broad, simple decorative treatment, but in recent years he has become interested in painting landscapes with striking light effects, and more finished workmanship. Franz Johnston is a native Canadian painter, who received most of his art training in Toronto, although he also studied for a time in Philadelphia.

Frank Carmichael was one of the younger artists of this group. He was born in Orillia, Ontario, and, with a strong urge for an art career, he came to Toronto and joined the "Grip" staff. His associations with the artist members of this staff, a certain amount of tuition at the art school, and a short period of study in Belgium, form the background of his art training. Like most of the members of this group, a stressing of



THE WEST WIND

By TOM THOMSON, 1877-1917

COURTESY OF THE ART GALLERY OF
TORONTO.

●
The decorative arrangement of the trees add immeasurably to the movement of wind and clouds; the rich, sombre colour scheme, the white-capped waves, the sharp, clear-cut silhouette of the distant shore-line all unite to create a great and impressive painting. This was the last large canvas painted by Thomson.

design and form is the most important element in his work. Carmichael is a thoughtful and intelligent craftsman, and his work has advanced consistently toward definite ideals. His principal reputation to-day rests upon his water-colour paintings, in which medium he has attained an enviable reputation. There is about all Carmichael's work a quality of organization, beauty of design, and the charm of subtle and refined colour.

Another native artist who became interested in the landscape of northern Ontario is T. W. McLean. As early as 1905 and 1906 he began spending his summer holidays on extended sketching trips in northern Ontario, going as far north as Lake Abitibi. In recent years he has added the Rockies to his sketching ground, and is principally known as a painter in water-colour.

Harold McCrea, a native artist of considerable ability, is chiefly occupied by commercial art pursuits, but he is a regular exhibitor at Canadian exhibitions in both the medium of water-colour and oils. A competent draughtsman, he divides his attention between landscape and figure painting, and his work is always performed with technical brilliancy.

Of this group of painters who worked together at "Grip," all except Lismer, Varley and MacDonald were born in Canada, and MacDonald's early associations were entirely Canadian. Not one of them had any traditional background as a painter. They all had been developing their abilities along the lines of design. It was inevitable that their paintings would be unorthodox from the academic viewpoint. The one common factor in their work is the decorative element expressed through their own individuality.





SPRING ICE

By TOM THOMSON, 1877-1917

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.



In this picture Thomson has created a beautiful harmony in blue and gold. While definitely formalized in colour, it expresses with subtlety the first warm sunlight of early spring on a northern lake.

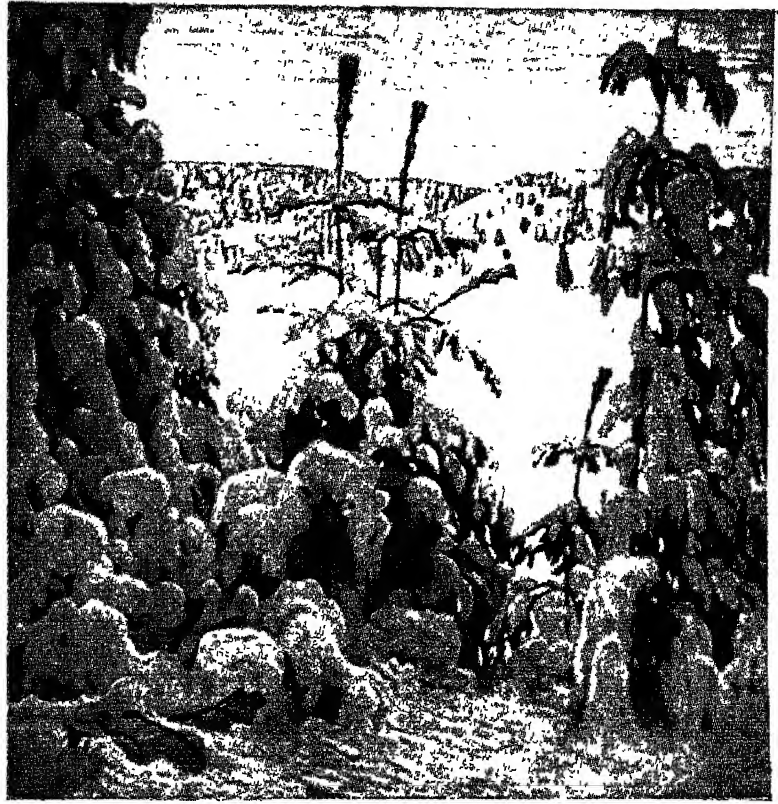
CHAPTER XII



THE GROUP OF SEVEN

ONE has to begin any outline of the Group of Seven with some comments on Lawren Harris, for without Harris the Group would not have been formed, and if, by any chance, it had been started, could not have continued to exist. Lawren Harris was born in Brantford, Ontario, attended the University of Toronto, and after deciding to make painting his career, went abroad and studied, chiefly in Germany. He returned to Canada in 1909, but left almost immediately for the Far East, and later spent a winter in the lumber camps of Minnesota. About 1911 we find him settled in Toronto, painting pictures of old houses in the down-town district of the city.

An exhibition of sketches by J. E. H. MacDonald at the Arts and Letters Club attracted his attention and admiration. In them he discovered the Canadian landscape painted with decorative charm, free from any European influence. With his unbounded enthusiasm and the help of his friend, Dr. James McCallum, he persuaded MacDonald to give up his commercial art and devote himself to painting. A few years later he became interested in the work of Tom Thomson, and he and McCallum guaranteed Thomson a living from his art, inducing him to devote all his time to painting. It was this generous help that made possible Thomson's spectacular climb to an important position in Canadian painting. Harris is, above all else, an enthusiastic Canadian; he believes fervently in the development of a distinctly Canadian school of painting, and backs his belief with energetic action. He fitted up a box car as a rough studio with sleeping apartment, and took groups of artists to Algoma on sketching trips, and, with the co-operation of his friend the doctor, built a studio building in Toronto to provide adequate working quarters. In 1914 he induced Jackson to come to Toronto from Montreal and occupy a studio in the building. By this



SNOW II

BY LAWREN HARRIS
(Contemporary Canadian)

●
One of a series of snow pictures that Mr. Harris painted in the early twenties. The snow-laden spruce in the foreground are cast in a delicate purple shadow and silhouetted against the sunlit hills in the distance. The artist has been frankly intrigued by the patterns and shapes of this typical Canadian winter scene.

time there was a healthy and enthusiastic group tackling large canvases with enthusiasm. In the O.S.A. exhibitions, large canvases were appearing with a boldness of pattern and a brilliancy of colour that were making quite a stir in art circles. They were not, however, welcomed with universal approval; the more academic critics denounced them in vigorous and colourful terms. Nevertheless there was plenty of life and vitality. The Group had grown to include Lismer, Varley, Franz Johnston and Frank Carmichael, and all of them were working with enthusiasm when the Great War scattered their efforts for a time. Jackson enlisted and went to the front; Varley, Lismer and Johnston painted for the War Records Department, and Harris enlisted. It was not until 1920 that the Group of Seven actually came into existence and held their first exhibition. It will have been seen that the moving spirit and genius of this Group was Lawren Harris, and that most of the members were recruited from commercial art with definite art background of design as their major training.

Of Lawren Harris' own painting much could be written. He is the most enthusiastic experimenter in painting that Canada has produced. His financial independence has made it possible for him to follow his ideals without the necessity of considering monetary returns. To his unbounded credit it must be said that he works with a vim and sustained energy rarely found even under the urge of necessity. His path in Canadian landscape painting has been marked by several distinct turns and abrupt changes, each productive of a group of paintings of unusual interest, and subjected to a barrage of comment. On his return to Toronto he produced a number of canvases of old houses painted in a broad and simple manner, and reflecting a sympathy and interest in his subjects which were popular with the picture loving public. They gained for him a reputation as a capable painter of very considerable ability. When he transferred his interest to the outlying shacktown sections of the city and to squalid colliery huts, focusing with dramatic intensity on the crude tar-papered shacks, the inadequate living accommodation, the strivings of the poor at establishing homes, he shocked the admirers of the picturesque and beautiful. "Why does



ABOVE LAKE SUPERIOR

By LAWREN HARRIS

(Contemporary Canadian)

COURTESY OF THE ART GALLERY OF
TORONTO.

●
In this picture the artist has disregarded localized representation to give us representation in a bigger sense. It is not a local scene which he paints for us but a picture with the salient spirit and features of the locality. He has depicted the subject with a keen feeling for significant form and bold design and produced a picture of tremendous strength and power.

Harris do terrible subjects like that, when there are so many beautiful things to paint?" "Misrepresenting Canada!" All sorts of like comment began to buzz verbally and in the press. They would not, and many people still will not, admit to the artist any right to present vital, striking, dramatic truths. It mattered little to Harris—he felt these things and did them. He could see no reason why there should be any limitations of emotional expression placed on painting that are not imposed on literature or music. Then, for a time, he became interested in painting snow-laden trees, and produced a number of canvases of this subject that were both decorative and beautiful.

Of his north country paintings, the series dealing with the north shore of Lake Superior, are his greatest achievements. It was in these canvases that Harris began to summarize and interpret to a marked degree. Here also we find him gaining mastery in the painting of light, and using it with dramatic effect. He became less and less interested in localized representation, and more keenly alive to the spirit of the locality. These canvases of bold, simple design are truthful interpretations of the country, but their austerity called forth a storm of abuse from the more orthodox picture lovers. In his more recent paintings, inspired by the Rocky Mountains, Harris has made a greater stride away from the representative; he is painting space sensations, and allowing his imagination greater freedom in the use of line and form. This interest in spatial relationships, this freer use of imaginative form, and the stressing of rhythmic order, is pushing his work farther and farther from realism. What will Harris' next move be? One thing is certain, his temperament will not allow him to stand still.

A. Y. Jackson, who, as we have noted, came to Toronto in 1914, was born in Montreal in 1882. He worked at commercial designing in a lithographing house for a time, studied in Paris for several years, and for a short time in Chicago, returning to Canada in 1909. In Jackson we have an ardent interpreter of the Canadian landscape. He has sketched in the Skeena Valley (British Columbia), the Rockies, along the north shore of Lake Superior, in Northern Ontario, the Maritimes, the Province of Quebec, and on two occasions has been to the Arctic



WINTER LANDSCAPE

BY LAWREN HARRIS

(Contemporary Canadian)

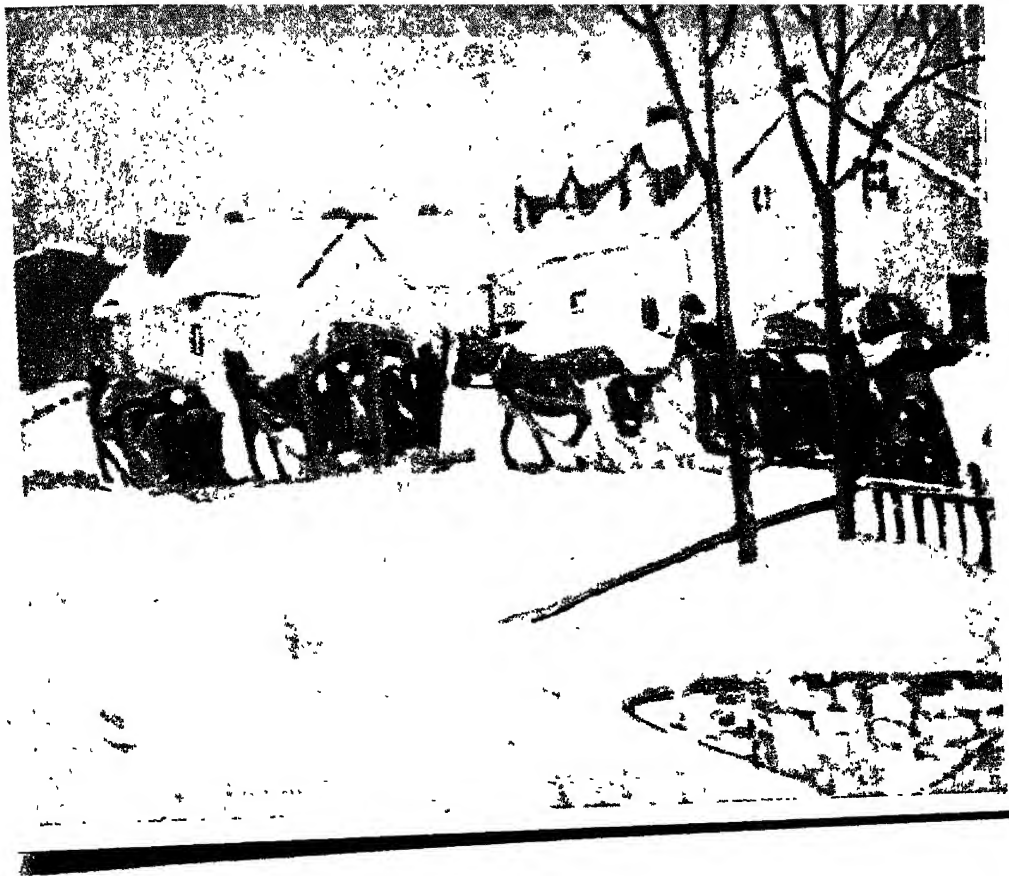
● Here, Harris uses imaginative liberty in his treatment of forms. The snow-clad pine branches carry vague suggestions of moose and caribou horns. There is fantasy and imagery in the design, but it nevertheless is interpretative of winter on a northern lake.

Circle. A consistent and brilliant painter, he has gathered interesting material all across Canada, but it is to his native Province, Quebec, that he returns every year for an extended sketching trip just before the snow leaves in the early spring. Jackson's pictures of Quebec have an intimacy and a charm that come from true understanding. There is about all his work a beauty of arrangement, a rhythm of line, a deft elimination of the unessentials, and a subtlety of colour, that give his canvases personality and distinction. He has the ability to grasp the salient features of a landscape, and with a directness approaching genius, subtly accent the significant lines, and impart to them a quality of rhythm that frequently echoes through the canvas like a theme in a musical composition. If Jackson's canvases have not yet attained popularity with the picture buying public, it is, perhaps, because of his search for the significant in his subject matter, and his absolute indifference to the picturesque or pretty.

The original members of the Group of Seven, when they first began exhibiting as a separate unit, were Lawren Harris, A. Y. Jackson, Arthur Lismer, F. H. Varley, J. E. H. MacDonald, Franz Johnston, and Frank Carmichael. Being a small organization, held together by common ideals, they have been able to preserve in their exhibitions a sense of unity and a definite character. They have, as already intimated, been subjected to a great deal of criticism, and have been given so much publicity that they have at least achieved notoriety. Their exhibitions have travelled to various parts of Canada and many of the important centres of the United States. In their more recent shows they have been inviting a number of artists to exhibit with them, whose work had something in common with their own viewpoint.

The Group of Seven, having lost Johnston, became six, but by the recent addition of two new members, Alfred Casson and Edwin Holgate, now numbers eight.

Alfred Casson was born in Hamilton, and worked for a time in an engraving house in that city. Moving to Toronto, in search of greater opportunities, he joined the art staff of Rous & Mann Limited, and



RETURNING FROM EASTER MASS

By ALBERT H. ROBINSON, R.C.A.

(Contemporary Canadian)

COURTESY OF THE ART GALLERY OF
TORONTO.

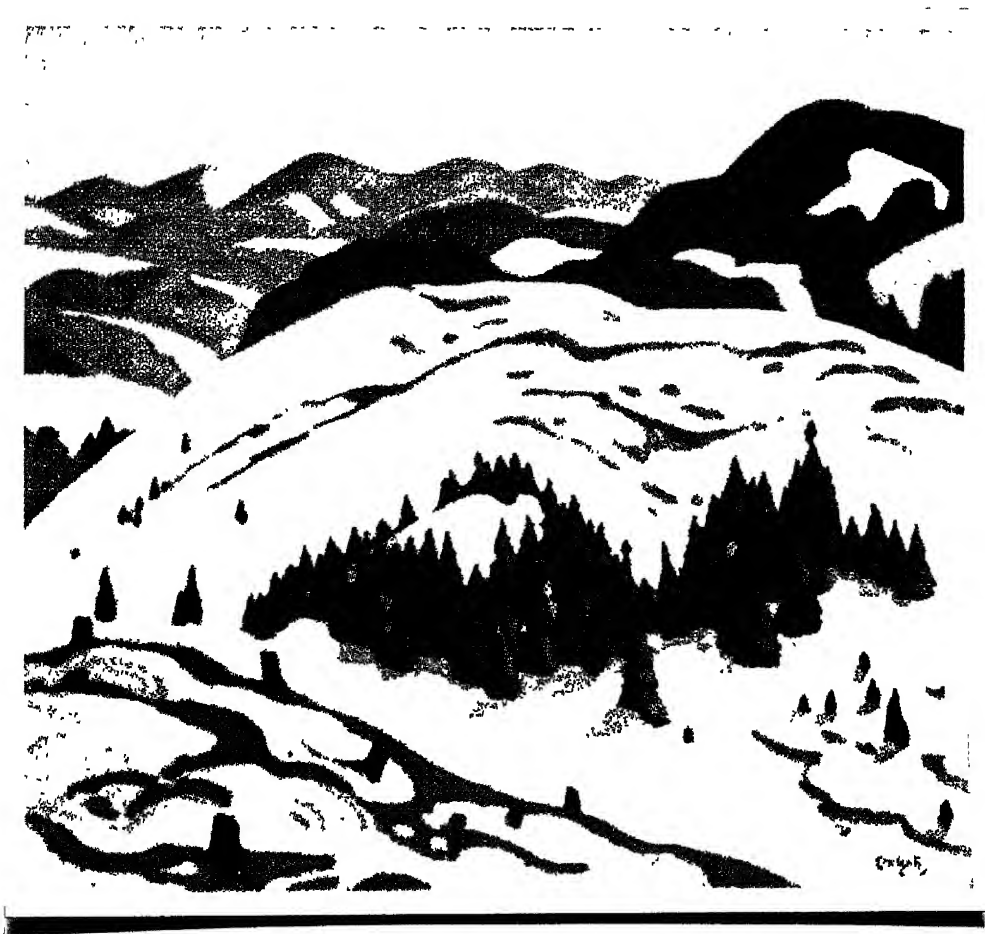
●

There is a subtlety and refinement of colour, a fine sense of design and movement in this picture by Mr. Robinson. He has sacrificed detail for colour, form and design and produced a painting of great charm and one that is truly interpretive of French Canada.

became intimately associated with members of the staff who were keenly interested in painting. Attending art school in the evenings, and out on week-end sketching trips, he soon developed a considerable mastery in the difficult mediums of water-colour and oil painting. A designer of distinction, his work reflects a decorative tendency, a quality of organized arrangement that lifts it distinctly from the commonplace. It is, however, in the field of water-colour painting that he has made his most important contribution to the landscape art of Canada, but Casson is still comparatively young, and what his future development will be is still a speculative element of considerable interest.

Edwin Holgate, the latest addition to the Group, is one of the younger Montreal artists, whose work possesses marked individuality. He is little interested in the effects of light, being absorbed in the presentation of form and line, and to this extent might be considered influenced by the theories of Cézanne. There is, however, nothing imitative or derivative about the work of Holgate. With a definite fervour for distinctly Canadian subjects, he has produced canvases, both figure and landscape subjects, and a number of woodblock prints which have originality and power. When the latest addition was built to the "Chateau Laurier" in Ottawa, Holgate was commissioned to design and execute a tea-room using the West Coast totem pole as a motif. This interesting experiment in the adaption of native forms to architectural ornamentation has an enthusiastic and able exponent in John M. Lyle, a Toronto architect.

Albert H. Robinson, frequently an invited exhibitor at the Group of Seven exhibitions, is a painter of marked individuality. Born in Hamilton, Canada, he studied for a time in his native city, and later in Paris, France. For some years he has lived in Montreal and found in rural Quebec abundant material for his canvases. He has that rare ability of summarizing and simplifying a subject, and applying the paint with a subtlety and refinement of colour, that at times is faintly reminiscent of Morrice. Some of the modern Canadian painters have been accused of an excessive use of primary colour, resulting in a lack of refinement in their work. No such accusation can be made against



THE LAURENTIANS

By EDWIN HOLGATE
(Contemporary Canadian)

There is a breadth of treatment and a bold arrangement of shapes in this interesting canvas by Mr. Holgate. He has obviously not been interested in subtle atmospherical effects, but in transcribing the more fundamental beauties of form, rhythm and design. It is a fine example of the personal interpretation and excellent organization that marks the work of this artist.

Robinson's art. There is restraint and artistry in his use of colour, poetry and feeling in his interpretation, and a distinctly Canadian note in his choice of subject matter. Mr. Robinson is a distinguished landscape painter, whose work is aesthetically satisfying. He is one of the few Canadian painters who are represented in the Luxembourg, Paris.

The element of design is the most important characteristic of the work of the Group, and the word is used in its broadest sense. All good pictures, whether they are realistic or decorative, have design and composition as the basic framework of their construction. But the design impulse, coupled with a decorative impulse, moves definitely away from realism. The ultimate in design becomes pattern, and the general tendency in the work of the Group is a movement in the direction of the simplification of masses, and a careful organization of these forms into a decorative arrangement. They strive to accomplish this result without any loss, but rather with an emphasis on the salient or characteristic features, and believe, by the elimination of unessential detail, that the results will be more decorative, more beautiful, and will focus the attention on the more significant features with greater force. It is obvious that this viewpoint carries them definitely away from the subtle atmospheric effects of the Impressionists, and places an equally definite gulf between their work and the realistic or representative. Their work is marked by simplicity and power and, in many instances, a remarkably keen interpretation of the subject.

Whatever opinion one may hold as to the importance of the work of the Group of Seven, one thing is certain, they have had a definite and widespread influence on the art of painting in Canada. Not only have they numerous imitators among the younger painters, but their daring use of brilliant colour has had a noticeable effect on the work of many of the more academic artists.



FROM THE BEGINNING OF THE CENTURY

IN tracing the influences which led up to and made possible the Group of Seven, a narrow path of art activity has been traversed. It is now expedient to turn back again to the beginning of the century. During the early years of nineteen hundred, there was an amazing growth in the number of painters scattered from coast to coast across the country. In Toronto, a number of women painters came into prominence. Laura Muntz (Mrs. Lyall), Florence Carlyle, Henrietta M. Shore (Mrs. Britton), Sidney Strickland Tully, and a little later, Estelle Kerr, Dorothy Stevens (Mrs. Austin) and Marion Long, were all prominent exhibitors in the field of portraiture and figure painting, sometimes introducing landscape settings with effectiveness and marked ability. Harriet Ford was primarily a landscape painter, whose work showed decided ability and fine sincerity. Mrs. Emily Elliot has painted some landscapes, but is better known for her flower pictures. Gertrude Spurr Cutts has been an important exhibitor of landscape painting. She was born in Scarborough, England, and received her art training in London and New York. Miss Clara Hagarty is a native Toronto artist, whose landscapes and still life studies display both artistry and charm. In recent years she has exhibited flower pictures notable for their refinement of colour and grace of composition.

Mary Wrinch (Mrs. G. A. Reid) has developed a personal and effective manner of interpreting the Canadian landscape. In her painting there is a delightful absence of intricate or involved detail, and a decided leaning toward a broad, decorative treatment. While she displays great ability in rendering her pictures in a series of simple planes, they are sincere and frank statements of facts, presented in a fresh and direct manner. Minnie Kallmeyer studied at the Art School in Toronto, and later in Germany, France and the United States. She

paints principally harbour and coast scenes in a broad, free manner and with a brilliant sense of colour.

One of the prominent women painters of Montreal, Miss Helen McNicoll, was born in Toronto, and studied at the Art Association of Montreal. She supplemented her Canadian training by study in England, and produced excellent landscapes with figures. A delightful colourist, she painted the play of sunlight and shadow on figures in outdoor settings. Her work, while frankly influenced by the impressionistic school, rose to a high standard of excellence, and she was honoured by being elected a member of the Royal Society of British Artists. The arrival in Montreal of the three Des Clayes sisters added two distinguished landscape artists to the list of women painters, Alice and Berthe Des Clayes.

The work of this important list of women painters rose to eminence in the early part of the century, and many of these women are prominent exhibitors in our exhibitions to-day.

Among the men, Harry Britton attained a position of prominence. He is one of the brilliant pupils of the late Mr. F. McGillivray Knowles, and developed great technical ability in the handling of both the oil and water-colour mediums. There is nothing in the work of Mr. Britton which suggests the austere or sombre; he is a searcher after beauty. Whether the subject is a landscape, or old sailing vessels moored at their docks, he invests the picture with beauty of colour and the charm of deft and dexterous brushwork.

Herbert S. Palmer established his reputation as a painter of cattle and sheep in the familiar settings of an Ontario background. Born in Toronto, he received his art education at the Ontario College of Art, and early devoted himself to his chosen subjects. There is in all Palmer's work a precision and accuracy of drawing, pleasing and bright colour, and a sympathetic rendering of the Ontario landscape. He has sketched in many parts of the Province, and his cattle pictures reveal, in their landscape settings, something of the real character of the district. His work is deservedly well known and popular.



ON THE HILLSIDE

BY HERBERT S. PALMER, A.R.C.A.
(*Contemporary Canadian*)

COURTESY OF THE ART GALLERY OF
TORONTO.



Mr. Palmer is the foremost Canadian painter of cattle and sheep. In the settings for his subjects, he succeeds in getting a very distinct "Ontario" note. In this picture, you will notice the old charred stump, the outcropping of rocks on the hillside and at the top of the canvas the suggestion of the edge of the woods.

A. M. Fleming of Chatham, Ontario, exhibited canvases marked by an honest sincerity and a profound love of nature. Edward L. Bell-Smith of Newtonbrook, Ontario, carries on the art traditions of his family. He is an artist of the third generation in this family, who have lived and painted in Canada. Peter C. Sheppard studied at the Ontario College of Art and then began exhibiting pictures with a breadth of brush handling and a brilliancy of colour which attracted favourable attention.

J. E. Sampson came to Canada from England with considerable art training as a background and marked ability as a draughtsman. He became actively engaged in commercial art and an enthusiastic member of the Graphic Arts Club. Mr. Sampson returned to Europe for a period of study in Paris before definitely settling in Toronto. In both oil and water-colour, landscape and figure painting, he displays great virtuosity and excellent drawing.

André C. G. Lapine, a Russian artist who had studied in Paris, Belgium and Holland, arrived in Canada in 1907. Lapine is a brilliant technician, particularly in water-colour. He has painted a number of pictures of excavations and building operations, with teams of horses in action, which show amazing ability as a draughtsman and colourist.

George Thomson (a brother of Tom Thomson), who had been residing and painting in the United States, began sending his work to local exhibitions in 1915, and, after the death of his brother, returned to Canada to paint in the neighbourhood of their old home near Georgian Bay. George Thomson is a landscape painter of sincerity and his paintings have a fine sense of light. Since his return to Canada, his work has been improving in power and interpretative quality.

In Montreal, a group of men have been exhibiting interesting pictures of their native Province. Marc-Aurèle Fortin is a decorative and fanciful painter of the Canadian landscape. He studied in the United States and Paris, but returned an enthusiastic advocate of the glories of autumnal colouring in Quebec. Georges Delfosse, a sound and



IN CANADA'S FAIRYLAND

BY ARTHUR HEMING

(Contemporary Canadian)

●

Elements of design and form are the important factors in this painting of the north country. The organized arrangement of snow bosses clinging to the evergreen trees, in the foreground, make an interesting pattern through which you see the bounding deer in the middle distance.

capable painter, is more keenly interested in the faithful recording of historical subjects than in brilliant technical accomplishment. He has acquired a reputation as an authority on the history of Old Montreal. Arthur D. Rozaire, who studied in Montreal, under Dyonnet, Brymner and Cullen, has produced interesting landscapes of his native Province, painted in a broad and simple manner. Paul B. Earle is another able interpreter of the Quebec landscape. Osias Leduc, born at St. Hilaire, Quebec, while mainly a figure painter, has produced a number of landscapes of a highly decorative and imaginative style.

This carries us to the beginning of the Great War, in 1914, when the official art societies of Canada planned, and carried through, a large exhibition of paintings and sculpture, given by the Canadian artists in aid of the Patriotic Fund. The exhibition was held in Toronto, Winnipeg, Halifax, St. John, Quebec, Montreal, Ottawa, London and Hamilton. The project was managed and paid for by the Royal Canadian Academy. The pictures were sold by a system of sealed bids, accepted in the various centres. The entire proceeds were given as a contribution from Canadian artists to the Patriotic Fund, the sum amounting to approximately \$16,000. During the war, many Canadian artists were working for the War Records Department at the Front and at home, and some of the younger men were fighting in the ranks. But the art schools were still open, the pupils were studying and progressing, and since the war there has been another influx of new names at the various exhibitions.

Shortly after the outbreak of the war, Stanley F. Turner began exhibiting decorative figure canvases which attracted attention. Mr. Turner was born in Buckingham, England, and lived for some years in the Canadian West before settling in Toronto and entering the field of commercial art. His painting is marked by a refinement of colour and a delightful decorative quality. Perhaps most widely known as an etcher, he has in recent years been exhibiting landscapes in both oil and tempera colour. The mountains, northern Ontario and Quebec have been his favourite sketching grounds, and his work shows a decidedly personal interpretation of his subject matter.



A CANADIAN TRAIL

By ARTHUR HEMING

(Contemporary Canadian)

●
Mr. Heming's intimate knowledge of the Canadian woods is realized in studying this picture of the trapper, examining a woodland trail. The detail of the snowshoes, the toboggan, the costume of the hunter and the snow formations are rendered with precision and skill. The painting is an excellent record of life in the North, that is swiftly passing into history.

L. A. C. Panton is another Englishman by birth who received his art training in Canada. He is a sincere craftsman and an intelligent and conscientious painter. Both in figure subjects and landscapes his work is fine in composition and sound in execution. His landscapes are distinctly Canadian in character and reflect a fine feeling for design.

For many years Arthur Heming was known as an illustrator of the Canadian north country, and attained an international reputation in this popular branch of art. Numerous trips to the North, in both summer and winter, gave him a first-hand knowledge of the life of the trapper, voyageur and lumberman. After spending some years as an illustrator in New York, he returned to Canada about 1910. During the next few years Mr. Heming devoted his time to a combination of literature and art, producing two books illustrated by himself which are fascinating records of the life and lore of the northern woods. Since 1928 he has devoted his time to painting north country pictures. Mr. Heming lays out his canvas in a decorative pattern, and works for contrasts of light and shadow. Although the arrangement is bold and simple, he works with infinite care for accurate detail, and strives to produce a feeling of finish and quality.

Manly MacDonald is a painter of distinctly Canadian subjects, with a charm of colour and a free, capable technique. He is a sincere interpreter of Old Ontario, finding romance along the waterfront of Lake Ontario and in the older settled parts of the Province. Mr. MacDonald received his training at the Ontario College of Art, and is one of the many pupils of Mr. J. W. Beatty who are now prominent exhibitors.

F. Nicholas Loveroff was born in Tiflis, Russia, and came to Canada in 1900, settling in Saskatchewan, where he lived for thirteen years before moving to Toronto. He studied at the Ontario College of Art, and has developed a broad and personal interpretation of the Canadian landscape. In his painting there is a tendency to simple decorative arrangement, and frequently a dramatic use of brilliant colour.



THE CHURCH AT SAULT AU
RECOLLETS, P.Q. (Pastel)

By ROBERT PILOT, R.C.A.

(Contemporary Canadian)

COURTESY OF H. L. ROUS.

●
*The delicate glow of the setting sun
silhouettes the parish church and
trees. The shimmer of reflected colour
on the soggy spring snow, and the
pattern of open water combine to
suggest early evening on a mild,
March day.*

George Kumala, E. A. Dalton and Tom Stone all studied at the Ontario College of Art. Tom Stone supplemented his Ontario training with study abroad. All three are painting interesting and excellent Canadian landscapes, with a brilliancy of colour and a tendency toward decorative treatment.

J. Sidney Hallam is a young Canadian, whose canvases reveal a decided brilliancy in technique and conception. He paints the figure and landscape with equal dexterity and power.

Frank S. Panabaker of Hespeler, Ontario, returned from a period of study in the United States. He is a brilliant and colourful painter with great versatility, and his work is rapidly rising in popular esteem.

Robert Pilot's work is well known in Montreal. He paints the Quebec landscape with great charm and artistry. The medium of pastel is not widely used in Canada, and Mr. Pilot is one of the few artists who handle this medium in a masterly manner. Wilkie Kilgour's work was just beginning to receive wide and popular recognition before his death, in 1930. He was another painter who used pastel with consummate skill. Adrien Hébert, a member of the distinguished family of sculptors, has been doing work of importance in both oil painting and black-and-white drawings. His most noteworthy work, to date, has been a series of canvases and drawings made along the waterfront of Montreal. Wilfred M. Barnes has a wide reputation as an etcher. His work as a painter shows fine tonality, intimate knowledge of his subject matter and excellent craftsmanship. Hals Ross Perrigard, a brilliant Montreal artist, has in recent years been painting canvases with fine colour and originality of design. Octave Belanger and St. George Burgoyne, of Montreal, are both prominent exhibitors at contemporary exhibitions.

Miss Elizabeth S. Nutt is an active figure in the art circles of the Maritimes. Born on the Isle of Man, she studied at the Sheffield School of Art and in France and Italy. She came to Canada in 1918, and accepted the position of principal at the Nova Scotia College of Art, Halifax. With rare ability as a teacher, she inspires her pupils with an



WINTER LANDSCAPE, PERCÉ, QUEBEC

(PASTEL)

BY ROBERT PILOT, R.C.A.

(Contemporary Canadian)

PROPERTY OF ALBERT H. ROBSON.

●
This charming winter scene in the Province of Quebec is typical of the work of Mr. Pilot. The house and foreground, resting under a delicate cloud shadow, make an interesting silhouette against the sunlit hills in the middle distance. Mr. Pilot has a keen appreciation of the quaint character of the habitant farm, and the ever-changing panorama of colour on the Laurentian hills.

enthusiasm to paint the ships, fishing fleets, sea and coast of their Province.

It is quite impossible to list the younger painters scattered across Canada to-day. Every exhibition introduces new artists who are painting distinctly Canadian pictures in an interesting and capable manner.

At a recent exhibition of the Ontario Society of Artists, approximately eight hundred canvases were submitted, with wall space available for about one-third that number. When the final selection was made, it was found that a large percentage of the pictures hung were the work of young painters not yet recognized by the art societies. This condition is full of promise and speaks well for the future of Canadian painting.

An interesting feature of present-day painting is the enthusiasm for Canadian subject matter. This enthusiasm in itself has but little significance; our earliest painters had this quality in abundance. But to-day our artists are treating these subjects with an interpretative quality and an artistry that lift their work to decidedly new levels of excellence.

The art students have advantages unheard of a generation ago. Not only have our art schools grown in importance and efficiency, but the advent of quadri-colour reproduction now displays the art movements of the world before them in an effective and understandable manner. The educational features of this invention should not be underestimated. The prolific use of colour reproduction, in art magazines and books, keeps the artists of to-day in constant touch with art movements throughout the world. Without the necessity of foreign travel, a general knowledge of what is going on in the world of art is laid before them. This knowledge is not limited to one school or one country; the very breadth of the information is stimulating, and without question it has been a great factor in developing greater originality and a more vigorous individuality in the painting of the present day.



THE CORNER STORE

By MANLY MACDONALD, A.R.C.A.

(Contemporary Canadian)

COURTESY OF C. W. ROUS.

●
This is a capable and interesting sketch, typical of the work and viewpoint of Mr. MacDonald. In it, he has caught the spirit of the small Ontario town in winter.



MODERN INFLUENCES IN CONTEMPORARY EXHIBITIONS

ART in Canada to-day, as elsewhere, is divided more or less sharply by two diverging viewpoints. On one side there are the painters whose works are tempered by the academic viewpoint, who believe that sound drawing and technical excellence are necessary requisites of artistic accomplishment. They are firm believers in craftsmanship as a prime essential; emotional appeal, colour, design and subject matter are all valuable assets, but they must be built on craftsmanship and draughtsmanship. With them the whole structure of artistic accomplishment stands or falls on technical efficiency. Their attitude is summed up in a statement frequently heard: "What is the use of spending years of training to become proficient in the art of painting, if pictures devoid of all those qualities we have worked so hard to acquire are considered seriously?"

While still vastly in the minority, there is a more modern element among the painters who feel a definite reaction against paintings in which the highest ideal of the artist was actual representation. It matters little whether the picture is executed with technical brilliancy or not; it is the art impulse that they disagree with. Their ideals carry them along other paths. Modern painters, the world over, regard correct representation and technical dexterity as of subordinate importance; in fact, realism, from their point of view, drags art down to the commonplace. Creative impulse, form, rhythm and aesthetic emotion are the important elements the modernists look for, and technical finish takes a very secondary place.

It is quite evident that these two viewpoints cannot run in double harness; their ultimate aims diverge too widely. In Canadian painting, our modernists do not travel far from representation, and in the older

art centres their work would not be considered modern. Nevertheless, there is a sufficient gap between the two schools to make the local controversy as lively as elsewhere.

It might be interesting to recall that the criticism of representation, or realism, in art, is not something entirely new, discovered by modern artists. Michelangelo, in writing about contemporary Flemish art, said: "They paint in Flanders only to deceive the external eye. Their paintings is of stuffs, bricks and mortar—the grass of the fields, the shadow of trees, and bridges and rivers which they call landscapes—women will like it, especially very old and very young ones. It will please likewise friars and nuns and also some noble persons who have no true ear for harmony. Good painting is a music and a melody which intellect only can appreciate, and that with great difficulty." Despite this interesting art criticism, Michelangelo's work did show consummate skill in both drawing and painting. His position as a great master is secure in the eyes of the academic painter of to-day. His work, however, also incorporated qualities of form and design which appeal directly to the intellect, and his work is equally satisfactory to the modernist. It is evidently within the bounds of possibility to please both schools, but it would need another Michelangelo.

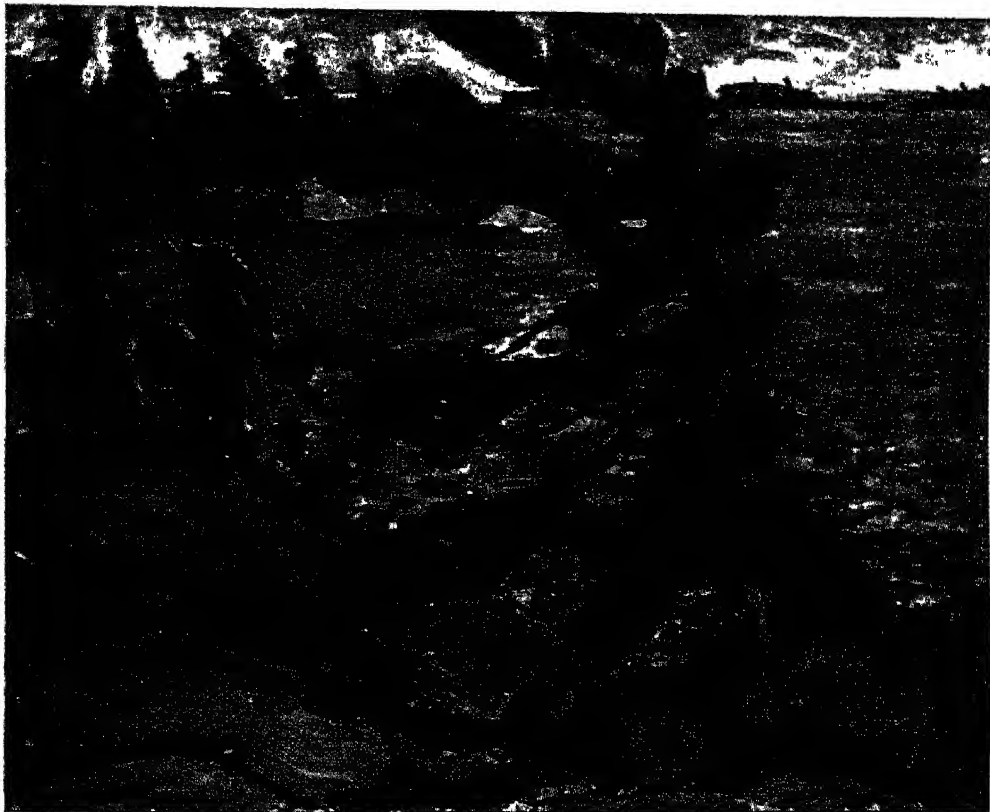
The modernists in the art centres of Europe talk and write a great deal about intellectual appeal and aesthetic emotion; in fact, their literature would seem to have more "intellectual appeal" than a great deal of their painting.

In Canada it may be stated with positiveness that the work of even our most modern painters is tempered with sanity and painted with sincerity. A certain stressing of form and design, a diligent search for what they consider significant in Canadian landscape, is accompanied by a disparagement of virtuosity, of mere prettiness and commonplace representation. By no stretch of the imagination can they be considered "modern" in the Continental sense. Their viewpoint, however, is sufficiently different from academic standards to create an active division in the ideals of attainment, and a comparatively large group of the younger painters have been definitely influenced.

An unusual feature is the number of women landscape painters who have contributed to this new school of art. In Montreal a group composed of Annie D. Savage, Kathleen M. Morris, Sarah M. Robertson, Mabel Lockerby, Ruth B. Henshaw, Marjorie E. Glass, Norah F. Collier, Ethel Seath, Prudence Heward and Mabel May, all paint in a modern and decorative manner. While all these painters are moved by common art ideals, they have each developed personal and individual characteristics in their work, and have found in Montreal and its environments a wealth of interesting Canadian material for their canvases. This group of artists are Canadians who received their training in Montreal, and there is a definite Canadian note in their work. Whatever may be the reason, these Montreal painters, while having much in common with the modern group in Toronto, have definite tendencies and characteristics of their own. Speaking broadly, they display more subtlety in their use of colour, a stressing of rhythm of line, and greater simplicity in their planes. While it would be unfair and untrue to say that they are in any sense imitative of Morrice, still there is perhaps a Morrice influence in their use of colour.

In Toronto there is a somewhat similar group of women painters with a very definite leaning to form, arrangement and rhythm in their work. Yvonne McKague, Rody Kenny Courtice, Grace E. Coombs, Emily Coonan, Bess Housser, Marion Huestis Miller, Doris Huestis Mills and Kathleen Daly, all are modern in their work and all are products of their Canadian environment. Kathleen Daly (Mrs. George Pepper) has moved to Ottawa, where Miss Florence H. McGillivray has been painting interesting Canadian pictures with breadth and vigour for some years. Pegi Nicol (Margaret Kathleen Nichol) is another Ottawa painter whose work reflects modern influences. Any summary of modernistic tendencies would be incomplete without mentioning Kathleen J. Munn, probably the most advanced modernist among the women painters.

It would seem that a considerable group of the younger women painters of Canada show a distinct leaning toward modern painting. But it is modern only in spirit and treatment; they all paint the Canadian



GEORGIAN BAY, SKETCH

By ARTHUR LISMER, A.R.C.A.

(Contemporary Canadian)

COURTESY OF C. W. ROUS.

●
There is a free, breezy quality, a breadth of treatment and a bold arrangement of shapes, in this little sketch of Georgian Bay. Mr. Lismer is not only interested in pattern and design but he catches the "mood" and "character" of a scene and leaves out what he considers superfluous and distracting detail.

landscape without any wild flights into the creative or imaginative field. It is but a personal and decorative interpretation of definite Canadian landscapes. This point is stressed, because certain of our more conservative critics are inclined to confuse simplified or decorative interpretation with the more abstract Continental modernism.

This modern or decorative tendency, that is becoming increasingly prominent in Canadian painting, is reflected in the work of a number of the younger men. George D. Pepper, of Ottawa, is one who paints with a powerful and rhythmic sense of line. His canvases show originality in both arrangement and viewpoint, and his decorative impulse translates the landscape into a bold arrangement of line and pattern. Mr. Pepper's painting shows a decidedly personal interpretation of typical Canadian landscapes and his work has both interest and significance.

Frank Hennessey, another Ottawa artist, paints typical Canadian subjects in a broad and decorative manner. He is a native Canadian, born in Ottawa, where he first studied art, later amplifying his knowledge by some study in Europe.

Charles F. Comfort, now identified with the art life of Toronto, was born in Edinburgh, Scotland, in 1900. He came to Canada with his parents, in 1912, and settled in Winnipeg, Manitoba. He studied at the Winnipeg School of Art, and for a short time in New York. Comfort is a capable and versatile commercial artist, and a vigorous and able painter. Brilliant as a technician and draughtsman, there is a spontaneity and directness in his painting that commands interest and attention. With the energy and confidence of youth, he is constantly experimenting and searching for greater creative expression, and has had a spectacular rise to prominence which promises much for his future.

One of the most modern of our Canadian painters, Bertram Brooker, was born in London, England, in 1888, and came to Canada in 1905. He is entirely self-taught and did not begin to paint until 1926. Mr. Brooker is a journalist and special writer who paints as a hobby and diversion, and can hardly be termed a professional artist. His first canvases were abstract subjects which were unique in Canadian exhibitions. They were the closest approach to Continental modernism

Canadian art has produced. In recent years he has painted landscapes, figures and still life pictures, all with a definite modern outlook and great refinement in colour.

The work of John W. McLaren is difficult to place. Some of his smaller landscape paintings, while broadly painted, might be considered conservative and academic. Versatility, however, is his most dominant characteristic. To each exhibition he contributes something entirely different, but most of his larger canvases are decidedly decorative and modern in character. In the field of black-and-white he has exhibited a delightful and able series of caricatures of distinguished Canadians.

Will Ogilvy is another of the younger modern artists whose work has subtlety and refinement in colour and a delightful sense of design. So far his figure painting has been more important than his landscapes, but his work is always interesting.

Thoreau MacDonald, son of J. E. H. MacDonald, has followed in the footsteps of his father as a decorative interpreter of the Canadian landscape. His work as a painter has been limited in volume, but what he has produced shows a grasp of the significant in Canadian material. He has, in the last few years, made numerous black-and-white drawings of Canadian landscapes, remarkable for their simple, decorative rendering and interpretative power.

An unusual background adds considerable interest to the work of William J. Wood. Born in Ottawa, he has followed the life of a manual worker in sawmills, lumber camps, dockyards and other major Canadian industries. Stirred with a desire to paint, he succeeded in getting a short period of study at the Ontario College of Art. With an enthusiasm deserving of reward he paints, draws and etches in every available spare moment. Lack of opportunities, or difficulty in procuring materials, are merely obstacles to be overcome, is his attitude toward his work. A home-made etching press and odd pieces of stovepipe zinc are used to develop his art expression. While working under decided handicaps in both painting and etching, Mr. Wood's work has interest in its quality of naïve directness and honest sincerity of purpose. He is at present residing in Midland, Ontario, and has spent most of his life in the northern part of the Province.

All across the country a number of the younger artists are showing creative and decorative tendencies in their work, which naturally align them with the moderns. Carl F. Schaefer of Hanover, Ontario, André Biéler of Montreal, and Lowrie Warrener of Toronto, stress design and form to a degree that places a wide gulf between their work and representative art.

Mr. W. T. Hood and his wife, Mrs. C. Ruth Hood, of Swastika (Northern Ontario), are both more interested in the interpretative viewpoint than in the representative, and have exhibited some unusual canvases at recent exhibitions.

Miss Isabel McLaughlin of Oshawa, Ontario, is another of the younger artists whose work shows a decided leaning toward a broad and decorative treatment of the Canadian landscape.

A number of other modern painters are referred to in other chapters, for modernity in form and design has affected painting in every part of Canada. It might be well to state that an artist whose ideals lean toward form and design, as well as an artist who transcribes nature in a more representative way, may each attain important artistic achievements without any similarity of result. The art of painting is a wide and flexible field, calling for sincerity and an honest interpretation of the subject through the eyes, ideals and personality of the painter. Where sincerity and personality are missing, the painting cannot rise above mediocrity. We have in our modern painting just as large a percentage of those who are imitative and derivative as exists in our more academic painting. Nevertheless, it seems certain that, with the influx of promising talent everywhere apparent, the next few years will add a number of new names to the list of Canadian artists, whose work shows strong national characteristics and originality of viewpoint.

A feature that promises much for the cultural development of Canada is the increasing number of business and professional men who paint as a relaxation and hobby. Scattered across the Dominion, we find doctors, lawyers, professors, brokers and business men who are enthusiastic amateur artists. An eminent Montreal architect, David H. Macfarlane, of the firm of Ross and Macfarlane, has in recent years devoted considerable



SEPTEMBER GALE

By ARTHUR LISMER, A.R.C.A.

COURTESY OF THE NATIONAL GALLERY,
OTTAWA.



Highly formalized in arrangement, this picture is designed to express the mood of the place and weather. The repetition and arrangement of line, and the colour, tend to accent the sense of movement of the water and the feeling of wind in the picture.

of his time to the art of painting. His pictures of typical Quebec scenes have a quaint charm and a decorative quality. The most eminent of our amateur artists is Dr. Frederick G. Banting, of Toronto, the discoverer of insulin. He finds in painting an ideal relaxation from his research work, and has attained considerable ability as a landscape artist. In Toronto, one amateur club, with a large membership, holds an annual public exhibition. In Hart House an annual exhibition is held of the work of physicians, as well as numerous one-man shows. This movement of amateur painting is spreading as rapidly in Canada as it has in Great Britain, where we find, among other amateur clubs, The Parson Painters Association, exhibiting annually.

The significance behind this amateur movement is, that it spreads an art consciousness and gives the creative joy as well as adding to the powers of appreciation. This remarkable spread of interest in art among our citizens definitely denotes an artistic growth that may give a tremendous impetus to Canadian art.





SKETCH—BIC, QUEBEC

By DR. FREDERICK S. BANTING
(*Contemporary Canadian*)

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The distinguished Dr. Banting is one of the enthusiastic Canadian amateur artists who paints as a hobby and recreation. In this spirited little sketch he shows keen discernment of significant form, and broad free brush handling.

CHAPTER XV

FROM THE GREAT LAKES WEST

THE dramatic story of Lord Selkirk's attempts to establish a settlement in Western Canada is an epic of pioneering perseverance. A little band of hardy Highlanders were brought to Canada by the northern route, and spent the winter ice-bound in the Straits, before they reached Hudson Bay. After a tedious and trying overland journey, they arrived at Fort Douglas, afterward called Fort Garry, where Winnipeg now stands. Fur traders bitterly opposed the settlement and instigated attacks by bands of marauders. The settlers' houses and crops were burned, and for five years they suffered untold hardships. In 1817 peace was secured, and the small settlement looked forward with hope to a harvest, but disaster visited them again in the form of a plague of grasshoppers which destroyed their entire crops. Selkirk supplied them with seed, and the following year, 1818, the sturdy little colony got its first real start. This was the beginning of settlement in the West, but there was no rapid or spectacular growth until after the completion of the Canadian Pacific Railway in 1886.

In the later forties Paul Kane travelled across the prairies and through the mountains to the Coast, on a sketching trip. He was the pioneer painter of the West, the forerunner of Edmund Morris, who about fifty years later made a series of paintings of the western Indians. A number of our pioneer artists produced many canvases of the mountains. The Canadian Pacific Railway encouraged and commissioned such men as L. R. O'Brien, Robert Gagen, John Hammond, F. M. Bell-Smith, Marmaduke Matthews and others, to paint canvases depicting the grandeur of the Canadian Rockies. In 1907, Charles W. Jefferys made his first series of landscape paintings of the rolling prairies, the waving golden wheat fields, the prairie towns and elevators. His superb water-colours, with their subtle and delicate draughtsmanship,

were among the first important pictorial records of the prairie landscape. These artists were, however, but transient visitors to the West, in search of new material.

This vast territory, which little more than a generation ago was grappling with primitive and pioneering conditions, is making rapid strides in aesthetic development. Winnipeg, Calgary, Saskatoon, Regina, Vancouver and Victoria are all centres of art activities. A number of artists of importance are scattered across this territory, and, literally, hundreds of aspiring young artists.

In Winnipeg there is the nucleus of a public collection, and a thriving Art School, aside from the art tuition given in the Technical Schools. Already a Manitoba Society of Painters exists, and promises well for the artistic future of that Province.

Lionel T. Fitzgerald, born in Winnipeg, is one of the younger group of Canadian painters whose development has been interesting, and his accomplishments are already important. First studying in Winnipeg, and later in New York, he returned to Winnipeg and is now Principal of the Art School. Starting as a graphic and realistic painter, he later became interested in form and the theories of Cézanne, which have greatly influenced his viewpoint. He has, however, preserved a personal quality, a profound and thoughtful attitude toward his work, and, with his excellent draughtsmanship, is producing work of distinction and character.

Walter J. Phillips is another important artist located in Winnipeg. He was born at Barton-on-Humber, Lincolnshire, England, and settled in the West in 1913. Phillips had studied in England before coming to Canada, and has been a valuable asset to the art life of the West. Internationally known for his woodblock prints, in both black-and-white and colour, he is a member of the Society of Graver-Printers in Colour, London, the Society of Print Makers of Los Angeles, as well as the Canadian societies. But Phillips is also an excellent water-colour artist, and his western subjects have charm and originality.

Hubert Valentine Fanshaw was born in Sheffield, England, came to Canada in 1912, and settled in Winnipeg. He is widely known for his woodblock prints of western subjects, but is also a landscape painter of distinction.

Alexander Musgrove has had a great influence on western art through his teaching as well as by his personal work as a painter.

As we move further west, the name of Henry J. DeForest comes to mind. DeForest was born in Rothesay, New Brunswick, in 1860, and studied art at the South Kensington School of Art, London, the Julian Academy, Paris, and also in Edinburgh. After sketching in many parts of the world, he located in Vancouver in 1898, later moving to Banff, where he made a great many paintings of the mountains. He died in Calgary in 1924. Mr. DeForest was a landscape painter with a careful technique, inclined to rather literal representation, but, during later years, his work broadened considerably in brushwork and viewpoint.

J. H. Lee Grayson, an Englishman born in Harrogate, came to Canada in 1906, and remained two years in Montreal before moving to the Canadian West. He enlisted in 1914, and fought in the Great War, returning to Canada in 1918 minus the sight of one eye. Mr. Lee Grayson had studied art in England, France and Holland before migrating to Canada, and is an enthusiastic painter of the Saskatchewan landscape.

Another English artist who has recently settled in the West is A. C. Leighton. He visited Canada first in 1925, and since 1929 has been a teacher of art at the Calgary Institute of Technology. He is a water-colour painter of ability, and has painted the prairies and mountains with a fine feeling for colour and luminosity. In 1929 he was elected a member of the Royal Society of British Artists (England), and in 1931 was one of the founder members of the Alberta Society of Artists, becoming the first President of this newly formed society.

Frederick G. Cross, of Brooks, Alberta, has in the last few years been exhibiting water-colours in Toronto and Ottawa. His Western subjects with their low horizons and excellently painted skies admirably portray

THE TOTEM POLE OF
THE BEAR AND THE
MOON

By EMILY CARR

COURTESY OF THE CANADIAN
NATIONAL RAILWAYS AND
THE MACMILLAN COMPANY
OF CANADA LIMITED.

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This sketch gives one a glimpse of the fascinating subject matter Miss Carr has chosen to depict. She is more interested in expressing form and volume than in painting the fleeting effects, sunlight and shadow.



the spirit of the prairies and display deft and capable drawing and technique.

Special mention should be made of the collection of Canadian paintings in Nutana Collegiate Institute, Saskatoon. Started as a memorial to students of the School who sacrificed their lives in the Great War, this collection has grown in numbers and importance. It contains representative canvases of many of our contemporary artists, and, taken as a whole, is one of the important collections of native art in Canada. This unique and interesting memorial should have a fine cultural influence on the pupils of the School. It is an intelligent and commendable idea, which might well be followed by other educational institutions. Saskatoon, as yet, lacks an art group, and little practical use is made of the embryo gallery. However, the collection continues to grow, and future art students and an increasingly appreciative community will be grateful for the foresight of the founders.

James Henderson, born in Glasgow, has, for over thirty years, been painting in the Qu'Appelle Valley, Saskatchewan. He is one of the pioneer painters of the West, and has divided his attention between Indian subjects and the western landscape. Mr. Henderson's happiest efforts are those in which he paints a vivid landscape with incidents of robust frontier life. A capable and conservative painter, who studied in Glasgow and London before settling in Fort Qu'Appelle, in 1910, his work is well and favourably known throughout the West.

Another western artist whose work deserves more recognition in the East is Augustus F. Kenderdine. He was born in Manchester, England, and studied there and in Paris before moving to the Canadian West. He interprets the western landscape with a fine feeling for values and atmospheric effects.

Thomas W. Fripp may well be considered one of the pioneer artists of British Columbia. Born in London, in 1864, he migrated to the Western Province in 1893, where, for a few years, he worked at the arduous task of clearing a bush farm. Before coming to Canada he had studied art with his father, G. A. Fripp, R.W.S., and also in France



A WESTERN HOMESTEAD

By AUGUSTUS F. KENDERDINE

(Contemporary Canadian)



In this painting the artist has been concerned with the more academic problems of atmospheric envelopment, a glow of light, and subtle values of tone and colour.

and Italy. An accident which injured his hand led him to give up farming and return to his painting. For thirty years he was active as a water-colour painter, producing many pictures of the mountains and Pacific Coast. He was a founder member and first president of the British Columbia Society of Artists, organized in 1917. His death, in 1931, removed an artist who deserves a place of importance in the history of art in British Columbia.

C. J. Collings, a resident of the Shuswap Lake region, British Columbia, since 1910, has added distinction to the art of Western Canada. Mr. Collings' paintings have a charm of originality in handling, a quality of poetry and mystery, that placed him as one of the important water-colour painters of England before he came to Canada. His work has since maintained the same high standards.

In the person of John Innis, British Columbia has a unique and interesting artist. Innis was born in Quebec, and in his younger days spent many years in the West as a cowpuncher and bronco buster, taking part in the stirring life of pioneer days on the prairies. Later, when a newspaper artist in Toronto, he found time to produce a portfolio of prints depicting the life of the bronco. Settled now for the past twenty years in Vancouver, he has devoted his time to painting colourful records of pioneering days on the coast. A series of his mural paintings, dealing with the discovery and settlement of the Province of British Columbia, has been placed in the library of the University of British Columbia.

Charles H. Scott, head of the Vancouver School of Decorative and Applied Arts, is a Scotch artist of sound and thorough training. He is building up a live and vigorous school of art, with a large enrolment of students, that will result in a group of interesting and competent painters on the West Coast. On his staff of teachers are two distinguished artists, F. H. Varley and J. W. Galloway MacDonald. Mr. Varley is a member of the Group of Seven, a capable figure painter and a brilliant draughtsman. Mr. MacDonald was born in Scotland, where he received his training as an artist. He is a landscape artist

with a broad and colourful technique, who is rapidly becoming an enthusiastic and significant interpreter of the West Coast.

Vancouver has also recently completed an Art Gallery, and is acquiring an interesting collection of pictures. A society of painters has been formed in British Columbia, and it would seem that Vancouver is destined to become an important centre of the art activities of the Province.

An exceedingly interesting personality in the landscape art of Canada is Miss Emily Carr of Victoria, British Columbia. A keen student of the Indian tribes of the West Coast, she has found ample material for her art expression in the totem poles and Indian villages of this fascinating area.

If we accept the aim of painting as the creation of an image which reminds us in every detail of the actual object in nature, then the paintings of Miss Carr will be difficult to understand and may, perhaps, even appear primitive. Miss Carr is not interested in detailed representation; she concerns herself with a sense of form and volume, rhythm of line and simplified masses. Her art is made up of sacrifices, in knowing what to leave out in order that she may place greater emphasis upon the significant forms. She is one of the most modern of our "Modern" Canadian painters, and an artist of originality and character as well. Miss Carr was born in Victoria, and studied in San Francisco, London and Paris. While her work has undoubtedly been influenced by modern European theories, she has developed a definite personal quality in her art.

During the last few years Western Canada has shown a lively interest in art affairs. Already there are a number of young painters of great promise, and in a comparatively few years we may expect to find art exhibitions in the West attaining decidedly high levels of excellence. Situated, as they are, amid landscape settings with marked local characteristics, the ocean vastness of the prairies, soaring mountain ranges and fascinating West Coast colours and contours, it is reasonable to anticipate that the West will produce an individual landscape art which will add variety and interest to Canadian painting.

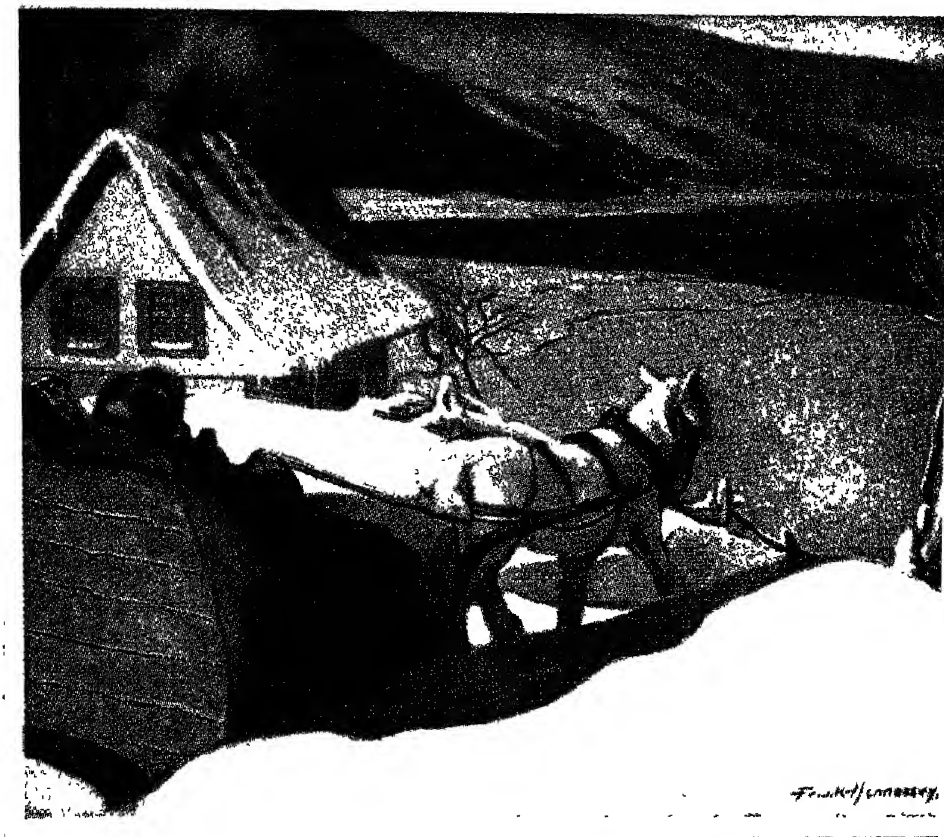
CHAPTER XVI

THE WEMBLEY EXHIBITIONS OF 1924-1925

THE British Empire Exhibition, held at Wembley in 1924, forms one of the important landmarks in Canadian painting. The Canadian section was managed by the trustees of the National Gallery, Ottawa, who appointed a jury of Canadian artists to make the selections.

A very fine exhibition was sent to England with a predominance of modern Canadian paintings. This was accounted for partly by the fact that the Royal Canadian Academy resented not having the responsibility of selection, and some of their members refused to submit work for the exhibition, but the more significant explanation was that the younger and modern group were turning out large and colourful canvases which would attract attention in any Canadian exhibition. Whatever may have been the reason, the exhibition was definitely dominated by the work of the modern Canadian group.

This was the first important collection of Canadian paintings to be sent to London since the Exhibition of 1886. It is interesting to compare the comments of the critics on this show with the reception given the exhibition of the eighties. At the Colonial and Indian Exhibition it was generally conceded, by the British press, that the Canadian section ranked first in importance among the visiting exhibitions. Generous and abundant praise was given the Canadian painters of that day. Their work was judged by British standards and found worthy of comparison. The Canadian scenes depicted had a great deal of topical interest, and, in fairness to this early group, it must be said that they had an enthusiasm for the picturesque and typical in Canadian landscape which placed them as worthy pioneers of Canadian art. Their method of painting can best be summed up by the comment of the *Magazine of Art*, in 1886: "While walking among the Canadian pictures you can imagine yourself in a good European gallery much more



RETURNING HOME

BY FRANK HENNESSEY
(Contemporary Canadian)

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A bold arrangement of flowing lines is the structural basis of this canvas. The artist has painted the mountain and rolling snow-clad hills in a series of self-harmonies in blue, against which he places the singing notes of red and yellow.

easily than you can if you are in the fine arts collection of any other colony." Canadian painting in method, viewpoint and general tonality was but a reiteration of European painting applied to interesting Canadian subjects. The closing remarks of Mr. J. E. Hodgson's inspiring criticism of this first exhibition in London is worth repeating as an ideal of attainment that Canadian art should strive to achieve. He wrote: "I would like to see Canadian art, Canadian to the backbone, not reminding me of Patrick Nasmyth or John Richardson or of the French Impressionists; a thing developed by nature in a special soil and climate like a prairie flower, which grows nowhere else—a great school of art in Canada, and surely of all places in the world there is none more likely to produce such a phenomenon." In the intervening thirty-eight years it is interesting to see how far we have moved towards this dream of great attainment, so pointedly written and beautifully expressed by an English academician in the Eighties.

The Canadian art section of the British Empire Exhibition at Wembley, in 1924, proved a tremendous success, and the critics united in a chorus of praise that echoed through the press all over Great Britain. The verdict of British and foreign critics, stated with overwhelming unanimity, was that, in landscape painting, Canada had developed a new school of art which was indigenous to the soil, vigorous, original and pre-eminently decorative.

The National Gallery, Ottawa, collected voluminous press clippings and a few excerpts of the glowing tributes, which illustrate the general character of comment, and are worth quoting.

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 "Emphatic design and bold brushwork are the characteristics of the Canadian section, and it is here in particular that the art of the Empire is taking a new turn—at any rate, there can be no question that Canada is developing a school of landscape painters who are strongly racy of the soil."
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[[*The Times*, May 6, 1924.]]

"These Canadian landscapes, I think, are the most vital group of paintings produced since the war—indeed this century."

[[Lewis Hind in *The Daily Chronicle*, April 30, 1924.]]



GEORGIAN BAY

By F. HORSMAN VARLEY, A.R.C.A.
COURTESY OF THE NATIONAL GALLERY,
OTTAWA.



The feeling of driving wind and rolling waves is admirably expressed in this excellent canvas by Mr. Varley. It is truly interpretative of the country, in stormy weather.

"Canada above all other countries, has reason to be proud of her contribution, uniting as she does a pronounced love of nature coupled with a vigorous and a definite technique—Canada has arrived. She has a national style, however young, and the time is surely not far distant when we shall purchase Canadian examples for our national and provincial collections." [*The Field*, May 22, 1924.]

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"But modern Canadian pictures have already roused the very greatest interest. Here are people with something vital to say, who say it well, and with emphasis, and at the same time with a typical Canadian outlook." [*The Art News*, New York, May 31, 1924.]

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"I shall not be surprised if these Canadian pictures—the landscapes, I mean—make something of a sensation in British art circles. They are so fresh, so elemental, so delightful and daring in colour, so simple in design, so decorative, so synthetical—indeed, there is not a poor or weak or derivative landscape here." [*International Interpreter*, New York, May 24, 1924.]

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"Canada is another lively room. One looks up to see whether it is better lighted and finds that it is a quality of colour that cheers and lightens, colour that has more in common with ours than with the English. The other colonials have not developed anything of particular interest." [*New York Times*, June 22, 1924.]

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"Clearly Canada is our most artistic colony; the one hundred and twenty-seven paintings exhibited in the two Canadian galleries suggest that England herself had better look to her laurels lest the fates transfer them to her vigorous and resourceful son." [*Daily Telegraph*, London, July 19, 1924.]

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At the close of the British Empire Exhibition, the Canadian art collection was specially invited to tour some of the most important provincial galleries in England and Scotland. A selection of Canadian



WINTER WOODS

BY FRANK PANABAKER
(Contemporary Canadian)

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There is a rich spontaneous quality, a sparkle of sunlight, and a pleasing arrangement of colour in this painting by Mr. Panabaker. It is the work of an artist interested in the bold translation of a scene into paint, with charm of colour and handling.

paintings was also made by the Belgian Government for the International Exhibition, held at Ghent in 1925.

When it was decided to continue the British Empire Exhibition, in 1925, an entirely new selection of Canadian paintings was sent over, and repeated the success of 1924. At the close of the Wembley Exhibition this second show, in response to an urgent demand, was also exhibited in a number of the important British provincial galleries. It is conceivable that an important group of pictures could be collected from the artists and public collections, and that difficulties would be faced in duplicating an exhibition of equal importance the following year. It is a tribute to Canadian painting that the second exhibition equalled, and perhaps excelled, the show of the previous year. Two short comments from London papers will suffice to express the attitude of the British press.

“—the brilliant and original work of the Canadian painters stands out even more prominently than it did last year. The Empire will have to recognize now that Canada possesses a distinctive national school of landscape painters of the highest merit.”

[[*Sunday Times*, London, May 10, 1925.]]

“Canada has not only gained artistic independence, but can boast of a real national school that owes little or nothing to European influences, is racy of the soil, and expresses Canadian landscape and Canadian life in an idiom of its own.”

[[*The Observer*, London, May 24, 1925.]]

The Wembley Exhibitions definitely introduced Canadian painting to the British public and resulted in a Canadian show being held in Paris, France, in the spring of 1927. One of A. Y. Jackson's paintings, “Entrance to Halifax Harbour,” was purchased by the Tate Gallery, London, and Le Musée National du Luxembourg, Paris, purchased a painting by Albert H. Robinson.

Since the Wembley Exhibitions, a greater interest has been taken in Canadian art abroad. Canadian shows have been constantly touring public galleries of the United States, interest has been spreading, and comments and articles on Canadian painting are becoming increasingly frequent in the international art magazines. That we are in the midst of a definitely defined renaissance in our landscape art which is "Canadian to the backbone," seems indisputable. It may be that the glowing prophecy made by Mr. J. E. Hodgson, R.A., back in the eighties, is closer to fulfilment than we realize. Perhaps our painting may have to develop a little more refinement, a little more artistry, to reach its highest expression. We are a little too close up properly to appraise and it may be "we can't see the woods for the trees."





PAINTERS IN WATER-COLOUR

THE first group of artists in Canada were primarily water-colour painters. Most of them painted in oil as well, but water-colour was the principal medium used, and in it they attained their highest standards. From the sixties on to the nineties, it was the important art in Canada. During the nineties and the early part of the present century, this form of art expression suffered a lapse. By nature a less robust and powerful medium than oil, it was crowded into a subordinate position in the annual exhibitions.

Water-colour painting is one contribution which the British made to the fine arts, for it was in Great Britain that it grew into an important form of art expression and spread over the world. The great English masters established styles and techniques which clung with great tenacity to the art. A generation ago it seemed that the possibilities of the medium had been completely exploited. Traditional handling placed on the art a limitation which threatened dull repetition. Perhaps it was partly for this reason that water-colour painting, in Canada, passed through a definite period of stagnation.

But water-colour painting is too important and expressive a medium to remain long in the background. The impetus of research, the striving after new technical methods of expression, common to all forms of art during the last few years, found a tremendous field of variation in water-colour painting. To-day, eminent water-colourists paint in any manner or style that satisfies their personality. Pale tinted drawings, realistic transcriptions, decorative interpretations, strong and vigorous statements and a great variety of treatments and effects, all hang in the same exhibition. To-day, water-colour painting, in Canada as elsewhere, has taken a new lease of life. It has, in effect, kept abreast of the times, and the artist, whether his tendencies be modernistic, impressionistic,



WINTER, MUSKOKA

BY L. A. C. PANTON

(Contemporary Canadian)

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An interesting arrangement of forms, and a sombre, quiet, thoughtful quality are apparent in this canvas by Mr. Panton. Sound draughtsmanship and a colour scheme deliberately limited to a series of related harmonies lift this painting distinctly above the commonplace.

realistic or decorative, can find in this medium a vehicle capable of expressing his personal viewpoint. In water-colour painting there are surface qualities of colour and effects of great charm, peculiar to the medium. It demands of the artist definiteness of intention, dexterity, ability and experience, and imposes certain definite limitations. When handled in a masterly manner, water-colour painting is an art of importance. It is now passing through a revival in interest and popularity.

In Canada, a few able and enthusiastic exponents of this charming and expressive medium remained faithful to the art, and, in 1925, formed The Society of Painters in Water-Colour. Annual exhibitions are held, and the shows are growing both in importance and public interest.

Among the prominent contributors to the contemporary water-colour exhibitions, who have for years been consistently faithful to the medium, are F. H. Brigden, Charles W. Jefferys, T. G. Greene, André Lapine, W. J. Phillips, George Reid, George Chavignaud and Owen Staples. These men have already been referred to in other chapters. Their work is widely known throughout Canada, but more detailed comment should be made about a number of other brilliant exponents of water-colour painting.

Two members of the Group of Seven, Frank Carmichael and A. J. Casson, have made somewhat spectacular contributions to the art of water-colour painting in Canada. They have found in this medium a vehicle for their most personal art expression. Both of them are consistent, sincere workers, with a fine feeling for design and colour. In the work of Carmichael there is a refinement of colour, a sense of organization in design, and a decidedly personal quality in the direct and interesting method of applying the washes of colour. But this comment would apply with equal truth to the work of Casson, for, while each exhibits individuality in his work, they both have the same ideals of form, design and organization in their painting.

Charles Comfort is equally capable as a figure or landscape painter. His water-colours are conspicuous for their brilliancy and directness in drawing and technical handling. There is in his work a decided leaning

toward the modern, and he adds a note of variety to current exhibitions. He has the ability to tackle large and unusual compositions and execute them with a facility that approaches the spectacular.

Will Ogilvie is another artist with a definite modern viewpoint. He has the power of swift and sure expression, a freshness of vision and a charming sense of arrangement and design.

L. A. C. Panton is a water-colour painter with fine technical ability, whose work shows character and sincerity. J. E. Sampson has been a prominent exhibitor at the water-colour exhibitions. A fine draughtsman, and an artist with great technical dexterity, he has painted and sketched in many parts of Canada, and his work is always direct and spontaneous in handling. H. W. McCrea is another Toronto artist with fine technical ability, who always exhibits something interesting and unusual. T. W. McLean has for many years been interested in Northern Ontario. His water-colour paintings are marked by an honest sincerity and an intimate knowledge of the country.

Peter Haworth, Mrs. Haworth, and J. de N. Kennedy handle the medium with great breadth and vigour. There is in the work of these three painters a simplicity and directness, a fresh spontaneous quality, with a crisp, simple statement of essential facts. They avoid all temptations to include pretty or petty detail, and work toward boldness of design and pattern.

Paul Alfred of Ottawa usually works in tempera colour, producing pictures with subtle colour and a fine feeling of values. Mr. Alfred frequently exhibits pictures with architectural backgrounds; his able draughtsmanship and free loose handling give to his work a quality of distinction.

Rowley Murphy shows marked versatility and ability. He paints with equal facility figures, landscapes and marines, but his main interest lies in ships and shipping. His water-colours are brilliant in colour, as well as fresh and direct in treatment.

Two points of interest strike one in considering the work of Thomas W. Mitchell. First his use of brilliant colour; he is interested in the

effects of outdoor light, the sparkle of sunlight and shadow. The other feature is his choice of graphic and picturesque subjects, depicted with fine drawing and sincerity.

The career of James Blomfield has been varied and colourful. At the age of thirteen he migrated to the western plains, and for a time lived the life of a cowpuncher. The major part of his professional life has been occupied as a designer in stained glass. As a painter he is best known for his work in water-colour, in which medium he paints with a fine freedom, if somewhat traditional in execution. While he has produced many pictures of the mountains and plains, his work in Toronto and its environs constitute his most important contribution to painting. Charles Goldhamer handles water-colour with pleasing directness and displays a delightful sense of colour and pattern. A. M. Wickson has for a number of years painted the Ontario landscape with full, rich colour, and R. S. McMullen, of Windsor, Ontario, exhibits water-colours with fine drawing and fresh, spontaneous handling.

J. S. Hallam has moved rapidly ahead as a water-colour painter. His work shows spirited, direct handling, fine colour, able draughtsmanship and originality in composition. The work of D. L. Mays is brilliant in drawing, and fresh and direct in the handling of the medium. Lorne K. Smith has a keen eye for the picturesque in subject matter, and reveals deft ability as a draughtsman.

Among the younger men who are exhibiting annually, and showing work of originality and ability, are Joachim Gauthier, Leslie J. Trevor, Arnold Armstrong, Harold Ayres, Arthur Gresham, E. T. Heathcote, O. C. Madden, R. Thornhill, T. Roberts, G. H. Griffin, F. A. Frazer and E. C. Barker. There is in the work of these men a diversity of viewpoint and a wide range of variety in technical handling.

The rapid growth of interest in water-colour painting in the last few years augurs well for the future of this art in Canada. Already we have a number of painters whose work shows originality and ability, and we are fast approaching the time when we shall have a Canadian water-colour art of unquestioned importance.



WOODLAND INTERIOR

By ALBERT H. ROBSON
(Contemporary Canadian)

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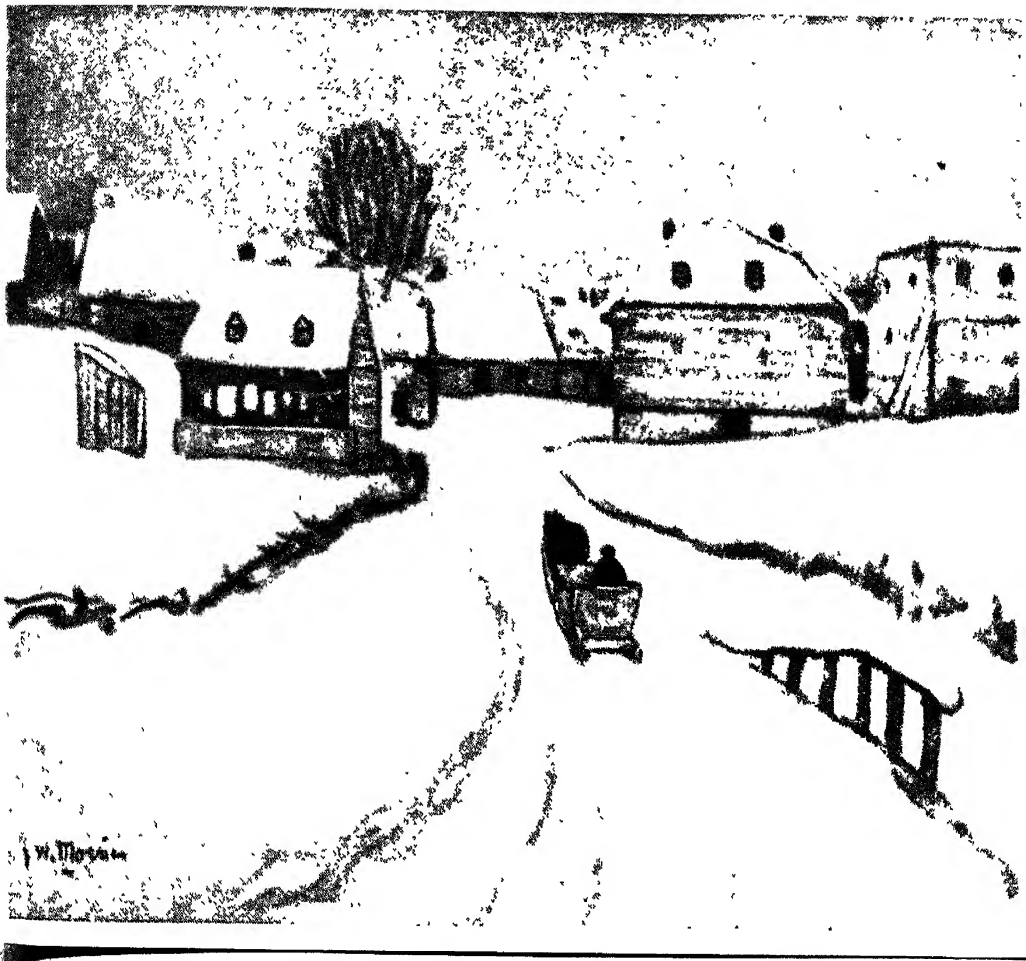
Painted in direct transparent washes of colour, this water-colour sketch endeavors to present the feeling of the cool shadows in a dense pine wood.

A BACKWARD GLANCE

IT has been the definite purpose of this book to make an appreciative survey of Canadian landscape painting. No attempt has been made to anticipate the verdict of the future, or champion any school of painting. We are rather close to the subject to view it in the light of to-morrow. Time not only alters the appearance of things, but eventually places them in their proper perspective.

One thing is reasonably certain, that great art must be significant, must be a personal expression, a sincere record of the imaginative spirit and mind of a man. When Whitman exclaimed, "Who touches this book, touches a man," he stated a truth which applies with equal force to the art of painting. When we look at a canvas we are not only looking at the external facts, represented by trees, clouds and landscape, but we are examining something of the emotions and mentality of the painter as well. If it were not so, the art of painting would have long since lost its interest and importance.

It is an obvious truism that the art of painting is the art of recording impressions and suggesting or representing forms by means of pigment on a two-dimensional canvas. In expressing a scene there is possible an amazing flexibility of viewpoint and attitude of mind toward the problem. Even within the limitations of representative or realistic art, a wide and diverging path exists. An artist may choose to paint with fidelity a careful, detailed representation of facts, or he may, with equal truth to realism, concentrate on effects of light, shade and atmospheric envelopment. It is entirely a matter of choice of emphasis. Add to this the possibility of a more personal interpretation, where the artist uses the physical features with more imaginative freedom, and the variations of presentation are endless. For those who would limit painting to the purely representative, it might be well to recall the



A QUEBEC VILLAGE

By JAMES WILSON MORRICE, 1869-
1924

COURTESY OF MRS. J. R. WILSON.

●
This picture is an excellent example of one of Mr. Morrice's Canadian pictures. The subtlety and refinement of colour, the artistry and personality of the artist are apparent in this canvas.

words of Ruskin, "Good art rarely imitates; it usually only describes or explains."

The statement so frequently heard from laymen, "I do not know much about painting, but I know what I like," can usually be interpreted as an admission of very circumscribed appreciation, limited to the definitely representative. The lasting pleasure and profit derived from the study of pictures is the enrichment of one's emotional and aesthetic experience. When Kipling wrote, "There are nine and sixty ways of constructing tribal lays, and every single one of them is right!", the statement applied with equal force to painting. Variety of expression is the vital and living force in art. The public and our critics alike would experience a deeper satisfaction if they did not limit their appreciation as narrowly as they often do. Dogmatic limitations of appreciation, confined to special schools and styles of painting, are, for some inexplicable reason, more common than the same intelligence applies to literature or music.

Pictures are sometimes criticised, by laymen, if they display vigour and spontaneity of brush-work, usually described by the critics as "lack of finish." As far back as 1758 Thomas Gainsborough answered this criticism when he wrote: "I don't think it would be more ridiculous for a person to put his nose close to a canvas and say the colours smelt offensive than to say how rough the paint lies."

We, as people, are not sophisticated; we have the faults and limitations as well as the virtues of a young civilization. We are not sufficiently conscious of or familiar with our own national background, and, with the timidity and over-sensitiveness of youth, we often lean too heavily upon the accepted standards of older civilizations. Lacking faith in their own artistic judgment, there is a tendency among Canadian patrons of art to "play safe" by purchasing according to the more or less accepted standards of foreign countries. Sooner or later, Canadian painting will rise to a position of recognized importance in our own country. Increasing interest in the work of our painters is apparent everywhere. Already some more or less isolated gentlemen of wealth and culture are selling their foreign pictures, and building up collections



EARLY SPRING—QUEBEC

By A. Y. JACKSON, R.C.A.

COURTESY OF THE ART GALLERY OF
TORONTO.

●

In this canvas one can see Mr. Jackson's feeling for structure and repeated rhythm in the rolling hills. He interprets the feeling and spirit of the country, the wet soggy snow of early spring, and he does it with refinement of colour and originality in arrangement.

of Canadian art. Even more significance should be attached to the signs of an awakening realization of the importance of Canadian art in our educational institutions. Here and there, scattered across the Dominion, public schools, private schools, high schools, colleges and universities, are forming collections of Canadian paintings as part of a definite programme. In some instances the beginnings are meagre enough, but full of promise, nevertheless. Previous mention has been made of the comparatively large collection in the Nutana Collegiate Institute, Saskatoon, founded as a war memorial. Hart House, the magnificent men's clubhouse donated to the University of Toronto by the Massey Foundation, is by a process of slow and careful selection acquiring a collection of Canadian art of real importance. In every direction, among our progressive educational institutions, this idea is taking form, and cannot fail to have a tremendous and beneficial influence on coming generations.

The next great stride toward artistic and commercial development will be made when our manufacturers awaken to a realization of the importance of a national note in applied design. This step would lift us to the proud position of a country with manufactured products of a definite character. We shall not begin to explore the full extent of our possibilities in the field of manufactured goods until we are seized with the importance of originality, and a native quality, in design. Both in the matter of form and applied design, our commercial products are in the unfavourable position of being imitative and derivative. Imitation may be the sincerest form of flattery, yet it must always take a subordinate position to the original. Our industries are reaching a status where they might well and profitably consider the importance of originality and art in business. When that day dawns, then indeed will we have taken full artistic possession of our own country.

In this outline of the history of landscape painting in Canada, an attempt has been made to trace the general course of its development, and sketch briefly the character and work of the painters. The hope has been entertained that an interested public may glean something of the aims and viewpoints of our own artists.

In tracing the beginning of our artistic inheritance, no consideration has been given to the art of the North American Indians. Their work was limited to the field of decoration; they did not touch, even lightly, the art of landscape painting. In design their work is rich in native motifs and imagery, as yet but little used by our artists. A veritable gold mine of native material awaits the touch of creative genius for use in applied design.

During the period of early settlement, and particularly following the battle of the Plains of Abraham in 1759, many interesting drawings and sketches were made in Canada. The interest of Europe was centred on the Americas with dramatic intensity, and English publishers eagerly reproduced pictures of topical interest pertaining to Canada. This was the heyday of the steel engraving. Talented army officers made numerous fascinating pictures of historical incidents, while topographical drawings in great variety were also reproduced in this medium. During the early part of the nineteenth century, army officers, talented settlers and visiting artists added their contributions to the pictorial history of Canada. The mediums of reproduction expanded to include aquatint, lithography, and, a little later, wood engraving. A great deal of this early work was reproduced as prints or illustrations for travel books.

The professional landscape artist, practising his art in Canada, did not appear until close to the middle of the century, when we find Paul Kane and Cornelius Krieghoff depicting with enthusiasm the life of their day.

Following closely after these two early painters, a number of artists established themselves in Canada. They were the authentic pioneers, the first group of painters who did so much in laying the foundations of our art, and who, by their thoroughness, industry and ability, initiated and organized our art societies on sound foundations. The group was largely composed of transplanted British artists, with two or three Germans and a sprinkling of native born painters. They painted Canadian scenes with great fidelity and enthusiasm, believing that, by painting the great mountains, lakes, plains and woods of Canada, a

Canadian art would be established. They accompanied the explorers into the Rockies, and made extended trips to the wilds of the northern woods, when transportation involved a difficult and hazardous adventure. While much of their work is of artistic excellence and of great historical significance, it was in the main British art applied to Canadian scenery. The subject matter was intensely Canadian, but the artistry and technique remained British. They painted true to their own time, environment and early training, and executed their work with an honesty and sincerity that will give a lasting interest to their paintings. This early group are the real founders and pioneers of Canadian landscape art, and deserve our homage and respect.

The second period of Canadian art introduced French, Dutch and Spanish influences. The new theories of the eighties and nineties were brought back from the Continent by a group of native Canadians who had studied abroad, and were supplemented by European artists who had moved to Canada during this period. Canadian painting made astonishing progress both in artistry and technique. New life and power were infused into the art of Canada. It was a period of remarkable artistic development, covering a comparatively short span of years. All that was vital and important in Continental painting was incorporated into Canadian art, and artistic achievement rose to new standards of excellence. It is on the foundation so well and truly laid in this period that our contemporary painting stands. The younger Canadian painters can all look back to their early training received from members of this group. The proud attainments of contemporary Canadian painting are, to a large extent, built upon the sound and conscientious work produced during this second period of development. It was a period when the barriers and limitations of Victorian realism were lifted from Canadian art, when the influences of impressionism were introduced, when artistry, subtlety and poetry found expression in the work of our artists.

As with all new countries, it was both necessary and profitable for us to look to the older countries for our development in the craft and theories of art. The rich background of centuries of progress in



AT ST. HILARION, QUEBEC

By A. Y. JACKSON, R.C.A.

(Contemporary Canadian)

COURTESY OF WILLIAM PHILLIPS.

●
The clear, Canadian winter atmosphere is expressed with crispness and breadth of treatment in this Quebec landscape. As in all Mr. Jackson's work, this canvas is a fine piece of interpretative painting, in which the landscape has been slightly formalized, and rendered with a feeling of rhythm and a charm of colour.

European painting is a heritage rightfully belonging to this generation. The principles, theories, formulae and discoveries of the great figures in art history are common property; they constitute the great cultural gift of the past to posterity. Sound and intelligent progress demands that we build on past accomplishment. We cannot, however, produce significant or interesting work by any process of dull repetition. Slavish following of European technique and colour may, in the case of a dexterous painter, produce pleasing canvases, but such derivative copy-book methods are at best but warmed-over presentations of another country's culture, do not signify progress, individuality or an adequate interpretation of Canadian subjects.

A few artists, in their period of foreign study, mastered the art of painting, but lost their own individuality. They became fine painters, but so submerged were they in technical accomplishment that their works lost the vital spark. Most of our birthright sons, however, were so stirred by emotions born of our own landscape, that they were able to employ their greater power in interpreting the spirit of their homeland, and by so doing were, in the fullest and freest sense, expressing themselves.

It is this ability to express in a personal way, free from foreign mannerisms, the beauty, subtle character, and significant features of our own country, that lifts Canadian painting above mediocrity. We are fortunate that the excesses of European modernism have been conspicuously absent in Canadian art. The native spirit has been sufficiently robust to withstand exotic movements in art that have no Canadian significance. Enthusiasm for Canadian subjects runs high in Canadian painting.

It is this native spirit, coupled with a direct personal interpretation that grows out of deep understanding and sympathy, which will produce a significant landscape art. Native themes expressed through European formulae will never produce a Canadian art. From the beginning of the century a zealous Canadianism (plus a native and personal expression) has been the master idea inspiring an increasingly larger group of artists. This is likewise the key to the modern movement



PETITE RIVIÈRE

By A. Y. JACKSON, R.C.A.

(Contemporary Canadian)

COURTESY OF J. W. C. SOLLOWAY.

●
Always a subtle and refined colourist, this is one of Mr. Jackson's canvases in which he has used a brilliant note of red as the focal point. Never interested in unnecessary detail, he summarizes his forms, and accents with rare ability the more significant and structural facts.

in Canadian painting, the art of to-day which seems about to flower into an important Canadian school of painting. This idea is not the exclusive property of any group, despite the impetus and publicity given it by a certain group. It is something bigger and more fundamental, the common property, in varying degrees, of many of our painters of to-day.

Some of our critics preach the doctrine "that art is international, and knows no boundaries." Such aesthetic creeds produce cosmopolitan nonentities. National and racial boundaries are inevitable in art; which sends its roots deep into the soil of national and racial characteristics, and is nurtured and sustained by them.

Art must ever reflect the character and emotions of the people. The paintings by a nation's artists are the "coloured hours" of the nation itself. The landscape of Canada was fashioned in an heroic mould. Our soil has measured shadows of men and women of correspondingly heroic proportions. Consequently, our arts and letters will contain something of this element of heroic design. In no country has the physical quality of the landscape offered a more fitting commentary on the mental and spiritual nature of a people as recorded in their history. Art appreciation is to a great extent international, but art gains vitality and significance, is truly memorable and satisfying, when it reflects national characteristics.

Our artists have found inspiration in the magnitude and beauty of the Rocky Mountains, the endless forests and the lakes and rivers of Canada. The granite-ribbed rolling hills of the Laurentians have stirred the emotions of many of our painters. This great lake-studded plateau passes across the northern part of Quebec and Ontario, tracing its way along the northern shore of Lake Superior into Western Canada. It is the lure that attracts, and holds enchanted, the major portion of our tourist traffic; it is the golden field of discovery where many of our rich and varied mineral deposits are found, and is, perhaps, the most exclusively Canadian of our impressive landscape features. Little wonder that, from the time of Krieghoff, Quebec artists have been moved to expression by the rhythm and glorious colour of our Laurentian hills.

Contemporary Ontario artists, journeying north in search of distinctive landscape features, have rediscovered the austere and solemn beauty in this wood, rock and lake-scattered area of the Laurentian country.

Canadian landscape art is the most significant and Canadian of our arts. It is logical and inevitable that the national spirit in art will first achieve expression by a landscape school of painters inspired by the "solemn grandeur" of Canadian landscape.



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